

THE MUSICAL TIMES

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THURSDAY, MARCH 26, AT 8.

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GOOD FRIDAY, APRIL 10, AT 7.

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MR. JOHN COATES. MR. ROBERT RADFORD.

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President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
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MIDSUMMER TERM BEGINS MONDAY, MAY 4.
ENTRANCE EXAMINATION, FRIDAY, MAY 1, at 2.
Chamber Concert, Wednesday, March 11, at 3.
Fortnightly Concerts, Saturdays, March 14 and 28, at 8.
Orchestral Concert, Queen's Hall, Friday, April 3, at 3.
Peregrina Scholarship for Female Vocalists, Thalberg Scholarship for Female Pianists, and Sterndale Bennett Scholarship for Males, in any Branch of Music, will be competed for on or about May 2. Last day for entry, April 16.
Voice Culture Examination: Syllabus is now ready. Last day for entry for the Easter Examination, March 25.
A Special Course of Lecture-Lessons for Music Teachers has been instituted, followed by an Examination, successful candidates at which receive the distinction of Associateship (A.R.A.M.).
Full particulars on application to—

F. W. RENAUT, Secretary.

THE ROYAL COLLEGE OF MUSIC,

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.
(Incorporated by Royal Charter, 1883.)

Telegrams—"Initiative, Southkens." Telephone—"1160, Western," London.

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE CHRISTIAN, K.G.

Director:
Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.
Hon. Secretary: CHARLES MORLEY, Esq.

The NEXT TERM will commence on Thursday, May 7. Entrance Examination, May 4.

Syllabus and Official Entry Form may be obtained from
CLAUDE AVELING, Registrar.

THE ROYAL COLLEGE OF ORGANISTS

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.
Kensington Gore, S.W.

BACH'S PASSION MUSIC ("ST. JOHN"), with Full Orchestra and Organ, will be given each Friday during Lent, 8 p.m., at ST. ANNE'S CHURCH, SOHO. For tickets send stamped addressed envelope to the Rector, 23, Soho Square, W. (North and South Galleries free.)

THE GUILDHALL SCHOOL OF MUSIC.

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Established by the Corporation of London.

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COMPLETE MUSICAL EDUCATION at an inclusive fee.
PRIVATE LESSONS are given in all musical subjects and STAGE TRAINING in Elocution, Gesture, Stage Dancing, Fencing, and OPERA.

WEEKLY ORCHESTRAL PRACTICES ARE CONDUCTED BY THE PRINCIPAL. Prospectus and Syllabus of Local Centre and Local Schools Examinations (open to general public) free.

H. SAXE WYNDHAM, Secretary. Tel. 1943, Holborn.

ROYAL MANCHESTER COLLEGE OF MUSIC

Patroness: HER MAJESTY QUEEN ALEXANDRA.

President: Sir W. H. HOULDSWORTH, Bart., LL.D.

Principal: Dr. ADOLPH BRODSKY.

NEW COLLEGE YEAR opened on Tuesday, September 30.
Special Houses of Residence recommended for Students.
Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.
Fee for the year, £30, payable in instalments of £10 at the beginning of each term. Special Fee for Wind Instrument Course, £15.
Systematic Course for the Training of Teachers included in the curriculum.

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SCHOOL OF MUSIC.

Visitor Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director GRANVILLE BANTOCK, M.A.
Visiting Examiner.. W. G. MCNAUGHT, Mus. Doc.

SESSION 1913-1914.

The Session consists of AUTUMN TERM (September 15 to December 20), WINTER TERM (January 19 to April 4), and SUMMER TERM (April 20 to June 27).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Recitals, and Concerts.

Prospectus and further information may be obtained from

H. M. FRANCIS, Secretary.

UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows:—Matriculation, April and October; First Mus. B., March and September; Final Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Office, Durham. Copies of former Examination Papers, 1s. per set.

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Full and String Orchestras, Operas, Lectures, Recitals, Chamber and Orchestral Concerts. Prospectus from THE SECRETARY, Albert Square.
Mackenzie's "Colomba" will be performed at the Midland Theatre on April 3 and 4. Conductor, Mr. Albert J. Cross.

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For instruction under his Teachers and under his supervision on the lines laid down in his well-known works on Touch and Interpretation.

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For further particulars write, EDWARD H. COLE, Secretary.

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PRINCIPAL—DR. F. J. KARN, MUS. BAC. CANTAB.

DIRECTOR OF EXAMINATIONS—G. AUGUSTUS HOLMES, ESQ.

HIGHER EXAMINATIONS, 1913.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at the Provincial and Colonial Centres for the half-year to December, 1913:—

DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

PIANO-FORTE PLAYING.—Elsie Ashworth, Annie Allen, Doris Arnott, Lucy V. Almond, Martha Bradbury, Hilda Bowden, Mary Bond, Miss I. A. Brookes, May Baker, Ellen Battaglini, Eileen Byrnes, Lily Bilby, Irene Brooks, Constance F. Buttsworth, Mary Burgess, Charles Crane, Doris Cramer, Ellie G. Connell, Gladys Cornwell, Agnes Conaghan, Bertha A. Clark, Violet Cornish, Evelyn C. Park, Maud G. Davies, Hilda Dickinson, Veronica Duffy, Beatrice L. L. Dakin, Victoria Fitzhenry, Constance H. Fergus, Edhel Greenwood, Hilda C. Goldham, Hilda Guest, Lillian K. G. Green, Dorothy Heaton, Elizabeth H. Holliday, Millie Hardy, Gladys Jones, Annie Johnson, Doris W. A. Julia, Fanny Josephowitz, Ada Kirkland, Ails Kettle, Nellie Kinkade, Annie Lord, Sybil C. Lawlis, Eva K. Lawrence, Dulcie Llewellyn, Myrtle Lamborn, Dennis H. Mills, Annie Martin, Nellie Macrow, Pamela McKim, Dorothea Michal, Valerie McNamara, Stella M. Matthews, Gertrude E. McKay, Ethel Melville, Annie E. Nottley, Ida M. Nichols, Fanny O'Hara, Margaret G. Ornston, Mary O'Keefe, Louie Organ, Katie O'Neil, Mabel K. Pitts, Annie A. K. Primrose, Jennie Pert, John Ruck, Beatrice M. Rees, Mary G. de Rouffignac, Alice E. L. Sheppard, Lord Spils, Margaret Strickland, Myrtle Suttle, Josephine Taylor, Blanche Tait, Helena M. Wakerley, Charles P. Wadsworth, Katie White, Alice Williams, Violet N. Welch, Irene Wells.

ORGAN PLAYING.—Arnold Birch.

VIOLIN PLAYING.—Isaac Bloch, Muriel W. S. Whitman.

SINGING.—Edhel Peck, Annie South.

ELOCUTION.—Ruby C. E. Davy, Kiore Rosa M. G. King.

ASSOCIATES (A.L.C.M.).

PIANO-FORTE PLAYING.—Daisy M. Aston, Hubert Andrew, Harold Appleton, Zilla Ashman, Margaret Alexander, Doris E. Alder, Nina G. Ashworth, Pearl Avery, Dorothy Beeststone, Edith Butler, Gladys E. B. Birch, Sarah Baird, Elsie A. Burns, Rita F. Brit, Elsie M. Boyes, Sarah A. Binns, Elsie M. Blakey, Christina M. Broadwith, Emily N. Brown, Dorothy Birbeck, Jane Barnes, Harriet Burt, May D. Bish, Lillian E. Baylis, Hetty Booth, Irene D. Bodenham, Edwin C. Burchett, Ruby E. Blitz, Vera Bult, Vera M. Baragwanath, Ethel H. Bambridge, Rowena M. Blewett, Ruth Barr, Bernice Breen, Lillian Beechey, Eleanor D. Bartley, Sylvia I. Brown, HESSIE BROWN, Chloë Browning, Bertha F. Berry, Agnes Brown, Marion Browning, Lilly M. Butt, John Barthram, Mizpah V. E. Burton, Maude E. Burt, Lillian B. Cross, Nora E. M. Counsell, Elizabeth G. Cule, Beatrice Carr, Emma Cliffe, Elsie Criddle, William Conce, Richard Coultham, Doris Clegg, Gladys M. Colley, May Corrigan, Eileen Crawford, Ella Charlton, Constance Cosgrove, Agatha Carroll, Vera Cadmus, Frances Claverie, Dulcie J. Chapman, Dorothy Chapman, Ida Cody, May E. Carroll, Dorothy J. Cuthbert, Elsie Cooke, Edna Clingham, John H. Coleman, Beryl Conley, Ellen M. Cluff, Jean A. Campbell, Stella Chalou, Sylvia Clarke, Cecilia A. Conaghty, Vida Crawford, Hilda Davis, Arthur Dickinson, Gladys Davey, Elsie Dean, Iris P. Dutton, Gladys O. L. Donno, Nellie Dodd, William Davies, William B. Davies, Bertha M. Dobson, Annie Duke, Doris P. Davey, Kathleen Dewan, Kitty Dolling, Grace Dhu, Julia Davenport, Marjorie B. Dine, Doris Devine, Irene M. Denmark, Ivy Dower, Ella Duncan, Pearl Darlington, Florence Every, Alice Ellis, Annie E. Evans, Myrtle L. Edwards, Doris Erwin, Avena Edwards, Nellie Eurrell, Mary C. Farnell, Nora Forsyth, Alice W. Freke, Edward S. Funn, Isabel Francis, Winifred E. Fincher, Dorothy Fogg, Muriel M. Fretwell, Gladys M. Fairley, Mary J. 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Maud Ibbotson, Maud Ingoldisby, Vera M. Irvine, Ada M. G. Jeffreys, Ida Jankelowitz, Ethel P. Jones, Annie J. Jones, Owen R. James, Edith F. Jeffs, Vida E. Jones, Grace D. Jameson, Annie Jacobs, Bessie Jones, Gertrude Johnson, Kate Jackson, Violet Joseph, Thelma G. Johnston, Edhel Kettwell, Gladys E. Kirkland, Naomi A. Kershaw, Rita Kenyon, George F. Kine, Myra J. King, Martha King, Alma Kendall, Kathleen Kennedy, Esther Krug, Frances Lawton, Eileen Lovell, Hilda Lewis, Irene M. M. Lee, Lillian Livesley, Alice E. Lawrence, Ethel S. Long, Gladys Lancaster, May Lees, Nellie Lewis, Maggie Lloyd, Sarah A. Lewis, Edhel Lam, Mary Leaney, Eleanor F. Lane, Sarah Levy, Irene Levi, Annie C. McFarry, Annie E. Messer, Emily Miles, May McDonald, Elsie McCann, Josie O. MacNamara, Horace G. Manning, Evelyn M. Miller, Mary McIllicuddy, Olive McEntyre, Janet McKeating, Florrie Mitchell, M. Matthews, Maud D. F. Martin, Emily McKernan, Gertrude Moule, Cyril R. Mainwaring, Inez M. Maddox, Hedwig G. Maier, Frances Marshall, Irene McLaren, Cora Moore, Francis McGittigan, Georgina M. Morrison, Adeline Mutton, Ida Morton, Kathleen Meredith, M. McCulloch, Margaret Murray, Margaret Mitchell, Alice McNamara, May Miller, Vera D. Moon, Florence A. G. McEachern, Edith Manktelow, Bessie McKee, Dorothy L. Mortimer, Clementina L. Matthews, Mary McCann, Milas McKay, Sister Therese Mary Alice M. Merrigan, Eunice McDowell, Myra Morris, Laura Molloy, Ethel Macdonald, Dorothy Nichol, Louie Norris, Clara R. Nee, Lillian Newell, May Noble, Melinda E. Nichols, Edith M. Newcomb, Annie Ngale, Vera A. Northey, Josephine A. Owens, Millicent Oms, Kate Outwaite, Marie Olfield, Stasia O'Dwyer, Claire O'Keefe, Agnes O'Neill, Louisa Pywell, Muriel Pattison, Lucy E. Parsons, Edith Parnott, Doris E. Poynter, Edith M. Phelan, Mary H. Pearson, Beatrice M. Pollard, Muriel K. Poll, Elsie Phelan, Lena Purcell, Ernest P. Petering, Gwendoline Proffitt, Mabel F. Parker, Rose I. Peach, Emma Peterson, Ella M. Painting, Edith R. Potter, Kathleen Power, May Paterson, Sister Mary R. Philomena, Thelma A. Paine, Florence C. Pincham, Irene A. Palamoutain, Rita A. Pascoe, May Peters, Lydia V. Reynolds, Mary E. Robinson, Elsie Ripley, Hilda Rhodes, Rena Rehm, Isabel L. H. Rogers, Ruth Rogers, Isabel Rice, Dorothy Richardson, Agnes R. Ralph, Gladys Rowston, Pauline Reilly, Laura Ryder, Rose Rigg, Freda M. Rosenberg, Alice M. Reid, Rose Rooney, Madge Spooner, Elma W. Skinner, Daniel J. Struwig, Johanna Stieger, Alfred O. Saunders, Doris L. Smith, Gladys Shuttle, Jane E. Stoddart, Annie Stewart, Emily Schofield, Annie Siegler, William G. Spencer, Mabel L. Smith, Lily Syencer, Dorothy M. Shaw, Doreen Shuttleworth, Bertha E. Smith, George Slade, Sarah E. Spence, Harry Sykes, Isabella M. Smith, Herbert Shaw, Gladys M. Stanley, Margaret Stewart, Annie Shaw, Constance Sullivan, Nellie Sack, Myrtle L. Skinner, Dorothea Stenhouse, Charles G. Sayer, Hilda Simmons, Dulcie Saurley, Dorothy Speed, Lily M. Smith, Rosina Smith, Mabel Shaw, May Silver, Jeanna B. Swamikannu, Edna Stillman, Marge Turkington, Amy G. Throupe, Mabel F. Tiffin, Emily Taylor, Ronnie Tierrey, Edith Thompson, Eileen G. Templer, Leoline Tomkins, Dorothy O. Toomey, Annie W. Thomas, Elsie Vincent, Emily V. Vickers, Lilian D. Whitmore, Nora M. Walker, Margaret R. Williams, Annie J. Williams, Gwendall Williams, Ruby Williams, Enid I. Walker, Edward Watts, David R. Williams, Annie C. Williams, Muriel J. W. Margaret M. Wilson, Elsie Whitaker, Dorothy J. Welder, William J. F. Wiseman, Florence Warhurst, Gladys Williams, Ivy Williams, Margaret L. Williams, Gertrude Walsley, Violet Wright, Alice Wilcox, Vera M. Wilding, Maggie Williams, Bertha Walkley, Edith Williams, Gladys Williams, Frances V. P. Williams, Constance Webb, Ruby Waddingham, Irene Williams, Margaret J. Watson, Myrtle Wyatt, Emma V. Young.

VIOLIN PLAYING.—Agnes S. Bilby, Isabel L. M. Cooke, Loretto FitzPatrick, William R. S. Gray, Jack S. C. Jones, Myrtle Knight, Emma M. Lucack, Lucy M. Mulcahy, Allan McLachlan, Agnes McNair, John H. Newbold, Sydney Roe, Lewis Reeves, Gertrude Rayner, Mary Sheehy, May Wagner, Elma Whelan.

* Gold medallist.

† Silver medallist.

LONDON COLLEGE OF MUSIC.

ASSOCIATES (A.L.C.M.)—Continued.

SINGING.—Margaret Albert, Bracey J. Andrews, Marion G. Andrew, Olive V. Back, Thomas S. Braund, Myrtle Boyle, Hilda C. Clancy, Daisy Casin, Edith F. Collow, Charles H. Dawson, Hilda B. Grant, Edith L. George, Joseph E. Holmes, Gertrude Hazelton, Alys M. Hudd, Margery D. Hardy, Enid D. Hunt, May Lindley, Mary Mill, Brigid Mannix, Scholastica Pywell, Ettie Parker, Margery T. Saunders, Emily Smith, Florence Sunnuck, Selma Voit.

ORGAN PLAYING.—Tom Colledge, Clement H. Fuzzev, Philip Heath, Charles H. Moore, Hubert S. Mayes, Thomas J. R. Taylor, Albert E. Theaker.

ELOCUTION.—Grace D. Biggins, Lily Cahill, Mary A. Elison, Milly V. Feggetter, Edith M. Groves, Gertrude Gallien, Doris M. Lindwater, Florence A. Pest, Harold J. Ripper, Esther Spencer, Prudence V. Williams.

TEACHERS' DIPLOMA.

PIANOFORTE PLAYING.—Daisy Denmett, Gladys Dougill, Ethel E. Dimond, Isabelle McInnes, Eleanor Pilkington, Muriel Price, Hilda G. Tyers, Elsie Vanstone, May Whear, Alice Youll.

SINGING.—Frank Silvester.

DIPLOMAS IN THEORETICAL MUSIC.

ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

George T. Acres, Olive F. Clement, Ralph H. Davison, Thomas W. Evans, Lottie Fieldhouse, Joseph Handford, Ethel Hardman, Alfred W. Lewis, Joseph Worthington.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; S. Bath, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O.; J. Withers Carter, Esq., F.R.C.O.; Charles F. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; Frank Ellerton, Esq., Mus. Bac. Oxon., F.R.C.O.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; H. F. Hemmiker, Esq., Mus. Doc. Cantuar., A.R.A.M.; Arthur S. Holloway, Esq., Mus. Doc. Oxon.; G. Augustus Holmes, Esq., Director of Examinations; F. Higginson, Esq.; Aug. W. Jucker, Esq.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; F. J. Karn, Esq., Mus. Doc., T.U.T., Mus. Bac. Cantab.; George F. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; W. R. J. McLean, Esq., Mus. Bac. Dunelm.; D. J. Montague, Esq.; F. W. Pacey, Esq., Mus. Bac. Oxon.; Graham Price, Esq.; Cecil V. Richardson, Esq.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; C. Gilbert Stocks, Esq., Mus. Doc. Oxon., F.R.C.O.; R. J. Shanks, Esq.; C. Reginald Toms, Esq.; John Thornton, Esq.; James Ure, Esq.; Harold E. Watts, Esq., Mus. Doc. Oxon.; H. W. Weston, Esq., Mus. Bac. Dunelm., A.R.C.M., F.R.C.O.

There were 878 Candidates for Diplomas, of which number 578 passed, 277 failed, and 23 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.), and LICENTIATE (L.L.C.M.), are held in London and at certain Provincial, Foreign, and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHER'S DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

The NEXT LOCAL EXAMINATION in all branches of practical and theoretical music will be held in London and at over 400 Local centres in APRIL. The last day of entry is March 14.

REPRESENTATIVES are required to form LOCAL CENTRES in vacant districts in Great Britain and all other parts of the world. Ladies or gentlemen willing to undertake the duties should apply to the Secretary for particulars. SCHOOL CENTRES may also be arranged.

The TEACHING DEPARTMENT of the College provides COMPLETE MUSICAL EDUCATION for Students, Amateur or Professional. PRIVATE LESSONS are given in Pianoforte, Singing, Violin, Harp, Organ, Harmony, Counterpoint, and Musical Composition (including Fugue, Orchestration, and Musical History), Mandoline, Guitar, and Elocution; also in Violoncello, Flute, Clarinet, and all other orchestral instruments. LESSONS MAY COMMENCE FROM ANY DATE.

There are CLASSES in Pianoforte, Singing, Violin, Elocution, Harmony, Counterpoint, Ear Training, Sight Singing, &c.; also SPECIAL COURSE of TRAINING for Teachers of Music, and PROFESSIONAL COURSE for Pianists, Violinists, and Vocalists. Fine THREE-MANUAL ORGAN (38 stops) in the College Concert Hall, available for lessons and practice.

The College is open from 9.30 a.m. to 9.30 p.m. The staff consists of over 90 professors.

There are CHOIR (S.A.T.B.), FULL ORCHESTRA, OPERA TRAINING CLASS, STRING QUARTET CLASSES, DRAMATIC CLASS, and CONDUCTOR'S CLASS.

The 20th Students' Concert took place in the Concert Hall of the College on February 4.

An Orchestral Concert will take place during the present month; also a performance by the Opera Class.

Full particulars of both Education and Examination Departments of the College, together with Syllabus and Forms of Entry, can be obtained on application to

T. WEEKES HOLMES, Secretary.

Telephones: 3870 Central and 3948 Gerrard.

Telegrams: "Supertonic, Reg, London."

Auction Rooms specially for the Sale of Musical Property.

MESSRS. PUTTICK & SIMPSON, Auctioneers, 47, Leicester Square, London, W.C., hold SPECIAL SALES OF MUSICAL INSTRUMENTS on or about the 20th of every month. Sales of Musical Libraries, Music Plates, and Copyrights, Trade Stocks, Manufacturers' Plant, &c., are held as occasion may require. Valuations for Probate or Legacy Duty, or for Public or Private Sale. Forms on application.

HULL MUSICAL COMPETITIONS, Friday and Saturday, May 15 and 16. Schedules may now be obtained from The Secretary, 4, Albion Street, Hull.

£100 VOCAL SCHOLARSHIP.—MR. CLIFTON COOKE'S OPEN COMPETITION will take place MAY, 1914. Adjudicators: C. P. Landi, Esq., L.R.A.M., and Mr. Clifton Cooke. Particulars from Studio 20A Bloomsbury Street, W.C.

THE ASSOCIATED BOARD OF THE R.A.M. AND R.C.M. FOR LOCAL EXAMINATIONS IN MUSIC.

Patron: HIS MAJESTY THE KING.

LOCAL CENTRE EXAMINATIONS (SYLLABUS A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the November-December Examinations close Wednesday, October 14, 1914.

SCHOOL EXAMINATIONS (SYLLABUS B).

Held throughout the British Isles three times a year, viz., June-July, October-November, and March-April. Entries for the June-July Examinations close Wednesday, May 13 (Irish Entries, May 6), 1914.

Theory papers set in Examinations of past years (Local Centre or School) can be obtained on application. Price 3d. per set, per year, post-free.

The Board offers annually SIX EXHIBITIONS tenable at the R.A.M. or R.C.M., for Two or Three Years.

Syllabuses A and B, Syllabus in Ear-Training and Sight-Singing, Entry Forms, and any further information, may be obtained post-free from—

Telegrams: JAMES MUIR, Secretary,
"Associa, London." 15, Bedford Square, W.C.

The Correspondence School of Music, 47, MORTIMER STREET, REGENT STREET, LONDON, W.

Graduated Postal Lessons in Harmony, Counterpoint, and all branches of Musical Theory. Pupils prepared for Mus. Doc., Mus. Bac., L.R.A.M., F.R.C.O., A.R.C.M., and any other examination.

LARGE STAFF OF EXPERIENCED TUTORS.
Terms very moderate—from One Guinea per quarter.
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INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI.
Victoria, Cap. cxxxi., § 23.

President: THE VERY REV. THE DEAN OF BRISTOL, D.D.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FEL-
LOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at
approved Provincial Centres in July and December.

COMPETITIONS FOR 1914.

SILVER MEDAL for the best Anthem for General Use.
SILVER MEDAL for the best simple Andante for the Organ (Pedal
obligato).
BRONZE MEDAL for the best Hymn Tune, to the words, "The
roses are here of early dawn," Hymns A. and M.
BRONZE MEDAL for the best Carol.
BRONZE MEDAL for the best Double Chant.

GUILD GAZETTE (QUARTERLY) . . . TWO PENCE.

REGISTER OF ORGAN VACANCIES.

Organists (Members) have the FREE use of the Register of Vacant
Appointments.

Calendar (*gratis*) and further information of DR. LEWIS, Warden,
18, Berners Street, London, W.

VICTORIA COLLEGE OF MUSIC, LONDON.

(Under the direction of the Victoria College Corporation, Ltd.)
INCORPORATED 1891.

18, BERNERS STREET, OXFORD STREET, LONDON, W.

President: THE MOST HON. THE MARQUIS OF ANGLESEY.

Principal: J. H. LEWIS, D.C.L., F.E.L.S., Mus. Doc.

Chairman: J. M. BENTLEY, Mus. Doc. Cantab., Hon. F.R.A.M.

Hon. Director of Studies: CHURCHILL SIDLEY, Mus. Doc., F.I.G.C.M.

Secretary: H. PORTMAN LEWIS.

Metropolitan Examinations in all subjects, including the Diplomas of
A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional
Diploma in the Art of Teaching, April, July, and December.

Local Theoretical Examinations, July and December.

Practical Examinations are now being held at the various Centres.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Dr. Churchill Sidley gives personal lectures at the College.

All communications to be addressed as usual to The Secretary, Central
Office, 11, Burleigh Street, Strand, W.C.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1914.

SIR EDWARD E. COOPER.

In the promotion of no other Art besides that of music is the co-operation of amateurs so conspicuously advantageous. Many of the most important enterprises connected with the popularisation and advancement of the Art owe almost their existence to the sanity and altruism of amateurs. It is not merely that they contribute a capital of brains, but they also provide the sinews of war. Musicians often show themselves quite capable of dealing with vital questions of ways and means, but not infrequently they have souls far above mundane things, and generally their preoccupation with the practice of their Art does not tend to enable them to view business affairs with the detachment and cool-headedness that are so essential in the conduct of administrative matters in which monetary expenditure is concerned. Our great music schools are especially indebted to amateur wisdom, and to no one more than the subject of this sketch, Alderman Sir Edward E. Cooper, the Chairman of the Committee of the Royal Academy of Music.

Edward E. Cooper was born at Old Windsor on February 5, 1848. His mother came of a musical family. His sister married Robert Riviere, whose sister married Sir Henry R. Bishop. As a boy Edward Cooper was the first pupil of Horatia, the daughter of the great Lord Nelson, when in 1854, as Mrs. Ward, a widow, she opened a school in what is now known as Westbourne Gardens, Bayswater. During his youth he came into social contact with many well-known executive musicians of the day, including Howell, the double-bass player, Weiss the bass singer, and Lewis Thomas another bass equally famous. He first sang in public as an amateur at a concert given in the now no longer existing Hanover Square Rooms (the concert hall of which had remarkably good acoustic properties) and frequently after this at the musical evenings held at the residence of Madame Bassano, in Howley Place. The hostess took a minor part at the production of 'Elijah' at the Birmingham Festival (when Mendelssohn himself conducted), and on the second day of the Festival sang, with Madame Grisi, 'Quis est homo' from Rossini's 'Stabat Mater,' a show piece now seldom heard in concert rooms. These details of comparatively small doings in the musical world are pertinent, because they suffice to show that Edward Cooper received in this period of his life a bias towards music that was no doubt the spring from which flowed his later enthusiasm and usefulness to the community. If it had not been for this experience he might have been merely an excellent golf or billiard player, or he might have deviated to the

turf, or become simply a genial City magnate instead of being what he is, an active and valued factor in London musical life! As his voice settled down in early manhood he took private lessons from Pasquale Goldberg, who was a Professor at the R.A.M. After singing in the choirs of various churches and at the pro-Cathedral, Kensington, he was admitted by Stainer as a deputy tenor in the St. Paul's Cathedral Choir, where he sang (always as an amateur) for twenty years. As a choirman he took part in the services held in connection with Queen Victoria's Jubilee, and the coronations of King Edward and King George. He joined the Madrigal Society of London (a close body which admits only a limited number of amateurs) in 1881, and recently he was made a Vice-President.

His taste in the direction of *alla cappella* music—a draught of which in these hectic times is nectar to the ear and mind—has been further gratified by his membership of the Abbey Glee Club, which he joined in 1889 and of which he is now the hon. treasurer. He was a Steward of the now defunct Sacred Harmonic Society, which in its time was a great asset in Metropolitan musical life. He is a Fellow of the Royal Philharmonic Society, and one of the Trustees of the recently-instituted Foundation Fund. For many years he was hon. treasurer of the R.A.M., and on the death of Mr. Thomas Threlfall in 1908 he was elected chairman of the Committee of Management. It has been in the latter capacity that he has rendered his chief services to the cause of higher musical education in this country. A bold and great decision fraught with possibilities had to be made during the term of his office. The old premises in Tenterden Street, with all their cherished memories, had to be entirely rebuilt and the site much expanded, or else another site had to be found. All the world now knows it was decided to erect the handsome and commodious structure, with its fine concert hall and numerous teaching rooms, which adorns the Marylebone Road. The result of the move has justified the most sanguine expectations, and the Academy can now boast an establishment equal in equipment to the best of its kind in the world. Another outlet for Sir Edward Cooper's musical gregariousness has been the Musicians' Company, of which he was Junior Warden 1903-4, Senior Warden 1904-5, and Master 1905-6. When Junior Warden he assisted in the reception of the present King and Queen (then the Prince and Princess of Wales) on the opening of the Company's Tercentenary Exhibition at Fishmongers' Hall on June 27, 1904. On the retirement of the late Murray Guthrie, in response to a requisition headed by Sir Henry Seymour King and other leading bankers in the Ward of Cornhill, he was elected Alderman of that Ward in October, 1909. He was Sheriff of London in 1912-13, and he received his knighthood from King George in 1913.

The esteem in which he is held by the heads of the profession is evidenced by the fact that he was chosen to represent the art of music on the occasion of the presentation to King George of the copy of

the Bible specially prepared to celebrate the 300th anniversary of the publication of the Authorized Version. A recent instance of his thoughtful generosity was the gift he made to the British Museum, which is recorded in the following correspondence:

To the Trustees of the British Museum, London.
25th July, 1910.

DEAR SIRs,—May I ask your acceptance of a Volume containing music for the Viola da Gamba by English composers of the 17th century? The music has been deciphered from the old Tablature, translated into modern notation, and edited by Dr. Thomas Lea Southgate.

The original manuscript, compiled *circa* 1660, from which this has been taken, was left by Dr. Henry Watson to the Corporation of Manchester for their Library; it is through their courtesy that I have been able to have a copy made for presentation to the British Museum.

I believe that this volume of no fewer than 215 pieces by our early writers, will be found to be of the greatest interest to all musicians, who can now study this hitherto unknown music in the National Library.

I beg to remain, Dear Sirs,
Yours faithfully,
EDWARD E. COOPER.

Department of Manuscripts,
British Museum, London, W.C.,
25th July, 1910.

DEAR SIR,—In reply to your kind letter of this date, I beg to say that the Trustees of the British Museum will be very pleased to accept the transcript of the Manchester Viola da Gamba MS. which you are good enough to offer to have made for this Institution.

I am, dear Sir, Yours faithfully,
A. HUGHES-HUGHES.

Lady Cooper was a Miss Crampton, and she too is an excellent practical musician. She studied the piano under Sir Julius Benedict and the organ under Limpus, of St. Michael's, Cornhill. On the occasion of the last appearance in public of the late Otto Goldschmidt (husband of Jenny Lind), which was at the Schumann centenary celebration organized by the Musicians' Company, Lady Cooper, at his special request, played with him the composer's Variations for two pianofortes. It is interesting to note that Otto Goldschmidt's last previous public performance of the Variations was when, forty years before, he played with Madame Schumann in Hamburg.

SOME UNKNOWN AND LITTLE-KNOWN WORKS OF WAGNER.

By ERNEST NEWMAN.

Few people, even among those who are acquainted with Wagner the opera composer, know what a quantity of works he wrote in other genres. A few of these have been published, but have apparently never got into general circulation; while others have hitherto remained in manuscript. Messrs. Breitkopf & Härtel, however, are bringing out a complete edition of Wagner's works, uniform with their other *Gesamtausgaben*, and admirably edited by Mr. Balling. Some of the volumes have already been issued—the full score of the early opera 'Die Feen,' for example, and a volume of

choral works: the remainder are yet in the press, but Messrs. Breitkopf & Härtel have been kind enough to place a set of proofs, and in some cases the manuscripts, at my disposal. I propose to-day to run a rapid eye over these unknown and little-known works of his, omitting, however, the 'Hochzeit' fragment, 'Die Feen,' and 'Die Liebesverbot,' which are too large for consideration here. It is only with the pianoforte works, the songs, the choral works, and the overtures that we shall now concern ourselves.

Everyone knows that Wagner, as a child, plunged into musical composition without any preliminary study, realised that a technique was necessary, and, after a vain attempt to master the mysteries of composition from Logier's 'Method of thorough-bass,' placed himself under Theodor Weinlig, the cantor of St. Thomas's, who dismissed him, after six months' thorough tuition, with the remark that he now knew enough to be independent. As yet the boy seems to have had no inclination towards open. The raw works of his adolescence had all been instrumental; among them was the Overture in B flat major (1830) that was performed in the Leipsic Theatre, and in which the drum-beat every four bars ended by moving the audience to uncontrollable merriment. It is not till the summer of 1832 that he plans a first opera, 'Die Hochzeit'; he writes the text, but composes no more than a fragment of the music. Meanwhile he produces as the result of Weinlig's schooling, a number of works more or less in the conventional style. The Pianoforte sonata in B flat major that was published by Breitkopf & Härtel as the composer's Op. 1 is dedicated to Weinlig under whose eye the work was written. His teacher had evidently seen the need for curbing the exuberance of the boy's undisciplined mind. He made him write simply, in the set forms, and with regard to the clarities of the pure vocal style. For this first sonata, Wagner tells us, Weinlig induced him to take an early sonata by Pleyel as a model; the whole work was to be shaped on 'strict harmonic and thematic lines.' Wagner himself never thought much of it. But if it is no more than an imitation of the current sonata style, it is an unmistakably capable imitation. Weinlig was right; he had given his pupil independence. In all these youthful works, indeed, we are struck by the unquestioning self-confidence of the manner, and by the boyish vigour that animates them. As a reward for his docility in the matter of the sonata, he was allowed by Weinlig to compose a Pianoforte fantasia in F sharp minor. He treated this, by all accounts, in a more informal style. It is really a quite powerful work for a boy of eighteen. It defines mood, and maintains it with singular persistence; it expresses something truly felt; it comes from the brooding absorption of spirit that was afterwards to produce the 'Faust' Overture. It is liberal sown with recitative passages that suggest some knowledge of Bach (the Chromatic Fantasia or the G minor Fantasia for organ), or of Beethoven (Pianoforte sonata in A flat, Op. 110, &c.). The manner and the feeling of the Adagio suggest the

slow movement of Beethoven's fifth Symphony, the later ornamentation of the main melodic idea being quite in the style of that movement. Altogether the Fantasia is by no means a work to be despised; it is the one composition of Wagner's of this period in which we catch a decided note of promise for the future.

The Polonaise in D major for four hands (1831) is more in the conventional manner, but quite interesting, and as original as we can expect the average young composer of eighteen to be. The A major Sonata (Op. 4, 1831) flows on in the glib, confident way that is characteristic of all his early instrumental works, and has many good points. The weakest movement is the third—a rather amateurish fugue. There is some expression in the slow movement, and a general freedom of style everywhere except in the fugue. The idiom as a whole is that of the early Beethoven, but occasionally the writing suggests a boy who knew something of Weber and of the later Beethoven, though his invention and his technique were as yet equal only to imitating the simpler models.

For its day the Symphony in C major (1832) is a very capable piece of student work; the interest slackens very considerably in the Finale, but the other movements are handled with the customary young-Wagnerian vigour and confidence. In spite of the ease and the cleverness of it, however, we can rarely feel that it is anything more than a piece of competent school work, though there is undeniable thoughtfulness in the Andante.

The work of the next five years varies in quality and purpose in a most puzzling way. In 1832 he writes the 'King Enzo' Overture, under the influence, as he tells us in 'Mein Leben,' of Beethoven. It is plainly modelled on the dramatic overture of the 'Egmont' and 'Coriolan' type—a type that Mendelssohn, in the 'Ruy Blas' and elsewhere, afterwards cultivated, without however adding anything to it. The young Wagner has a thorough grasp of the form. The Overture is concise and well balanced; all the details are clearly seen in relation to the dominant idea. The thematic invention is good, the themes being not only expressive in themselves but capable of bearing the weight of a certain amount of dramatic development. Yet after writing this fine Overture, that really may point without presumption to Beethoven as its parent, he was capable of producing in 1836 the shapeless and frothy 'Polonia' Overture, which is the oddest mixture of pseudo-Polish idiom and the cheap, assertive melody of 'Rienzi.' Here and there it gives us a foretaste of his later power of climax-building, but on the whole it is a feeble and amorphous work. The 'Rule, Britannia' Overture (1836) is hardly any better; it is a long-winded and pointless dissertation on our patriotic song, the original tune being by far the best thing in it. The 'Columbus' Overture of the preceding year is rather better. Its style is a curious blend of Beethoven, 'Rienzi,' and the Italian opera; it is oddly anticipatory of Liszt in its repetitions and its make-believe development; but the work has a sort of strength.

It is evidently the outcome of a vision clearly seen, and translated into as good music as Wagner's powers at that time permitted.

Meanwhile in 1832—the same year as the 'King Enzo' Overture and the C major Symphony—he had written 'Seven Compositions to Goethe's 'Faust':—'The soldiers' song,' the 'Peasants under the Linden,' 'The song of the rat,' 'The song of the flea,' Mephistopheles' song ('Was machst du mir vor Liebchens Tür'), Margaret's song ('Meine Ruh' ist hin'), and a 'melodrama' to accompany the recitation of Margaret's prayer to the Virgin.* Almost all of these have individuality, the least notable being Mephistopheles' song. The soldiers' song is breezy, with one or two crudities in the vocal part-writing. The 'Bauern unter der Linde' is fresh and gay; the rat and flea songs are fairly humorous; it is rather curious that Wagner's rat song should begin with the full scale of D major in descending motion, while that of Berlioz commences with the same scale in ascent. Margaret's song is quite good, though it moves a little stiffly, and has neither the ardour of Schubert's setting nor the perfect mating of idea and expression that we find in that masterpiece. Wagner, indeed, developed very slowly. For a long time his genius could only move heavily: there was no swiftness in him, either of idea or of form,—no consuming heat. The melodrama melody is expressive, and the reiterated syncopations are effective. Wagner probably chose the melodrama form, rather than a purely lyrical setting of the words, because he felt that the former gave the dramatist in him more scope.

In 1832-33 the dramatic impulse became very strong in him. He had written the 'Hochzeit' fragment and 'Die Feen' by the end of 1833, and between 1834 and 1836 he finished the 'Liebesverbot.' Already he had a technique equal to the expression of all the dramatic thinking of which he was capable at that time. How dexterous his hand had become is shown incidentally in the aria he added to Marschner's 'Vampyr' in 1833,—a very vigorous and finished piece of work. There is the same skill in the 'Romance of Max' that he added to the Singspiel 'Marie, Max, and Michel' (1837). There is piquancy in the scoring of the latter, and the vocal part has a rhythmic variety that we do not often find in 'Tannhäuser' and 'Lohengrin.'† Apparently the only non-dramatic work he wrote was the 'New Year Cantata,' which is one of the freshest and most pleasing works of his youth. It consists of an overture and four other movements; the chorus takes part in the second and fourth of these, but in the latter the vocal parts are merely sketched in, and the words are lacking. In the slow opening section of the overture he introduces in the violas and 'cellos, with excellent effect, the theme of the Andante of his C major Symphony; it is apparently intended to symbolise the sadness of the departing year.

* Three years before this, Berlioz had written 'Eight scenes from Goethe's "Faust"—the germ of his 'Damnation of Faust.'

† The new volume of songs contains an undated 'Aria of Orovisto,' which he added to Bellini's 'Norma.' This must date from the early days of his infatuation with Bellini. The aria is an amusingly skilful imitation of all the tricks-of-trade of the Italian opera of the 'thirties.

It is impossible not to be captivated by the sincerity and the transparent simplicity of this little work.

During 1838 and 1839 his time was fully taken up with his theatrical duties at Königsberg and Riga, the composition of 'Rienzi,' and the working out of other dramatic ideas: so that from 1837 to 1840 what may be called the occasional compositions are few in number. With the exception of the Aria for 'Marie, Max, and Michel,' and the 'Faust' compositions, his vocal works had so far all been settings of words of his own. Between 1837 and 1844 the texts of almost all his songs and choral works were by other people. At Riga, in 1837, he set a poem by Harald von Brackel in praise of the Czar Nicholas, for soprano or tenor solo, chorus, and orchestra. The piece is appropriately broad and massive, and imposing enough in mere volume; but it is impossible to believe that Wagner's heart was in a work of this kind.

Of much more interest is 'Der Tannenbaum,' a setting of a poem by Scheuerlein (end of 1838). The song is expressive, though the effect lies more in the general colour, the harmony, and the pictorial realisation of the scene—the brooding

tree, the river, and the boy are all differentiated—than in any particularly striking quality in the melody. The vocal line has more flexibility than is usual with the young Wagner. In July, 1839, he entered upon his Paris adventure. For a while he eagerly pursues his fortune among the theatrical directors: then, as his hopes fail him and need gnaws at his heart, he produces a number of vocal works that he trusts may appeal to the French public. Some of these are pot-boilers pure and simple, the writing of which must have been gall and bitterness to the young composer who had begun to realise the wonderful music there was in him. The lowest depth is touched in the chorus 'La descente de la Courtille' (1840)—a frank prostitution of his genius to the most superficial French taste of the time. Almost as bad is the song 'Les adieux de Marie Stuart.' A bar or two here and there bears the signature of the true Wagner—he cannot quite keep his real self out of it; but on the whole the song is a desperate, pitiful attempt to manufacture something in the conventional French and Italian operatic idiom of the day. Wagner's tongue must have been in his cheek when he penned such passages as these:

EX. 1.

Je n'ai dé-si-ré d'être roi - ne que pour rég-ner sur les Fran-çais.

BASS. C D B D A B B

Je n'ai dé-si-ré d'être roi - ne que pour rég-ner sur les Fran-çais.

BASS. B C D B A B

Other works of this year are more sincere, and most of them have a decided charm. The Albumblatt in E major, written for his friend Kietz, is a simple but engaging piece, with a touch or two of melodic commonplace—the occasional insertion, for example, of a triplet group in a dupe-time phrase. The little work is curiously like the 'Lohengrin' of seven years later, in general texture, in melodic and harmonic build, and in the peculiar white light in which it is bathed. The songs to French words, written in Paris in 1839-40, vary greatly in quality. The 'Tout n'est qu'images fugitives' never descends to the depth of banality reached in the 'Marie Stuart,' but the effort to be ingratiatingly French is plainly evident. The 'Dors, mon enfant,' 'Mignonne,' and 'Attente'

are all charming; he thinks of the French style and the French public no more than is necessary to lighten the heaviness of his native German manner, and the results are sometimes surprising, particularly in the matter of rhythm. For many years afterwards he admits in a well-known letter to Uhlig, he was obsessed by a vocal rhythm of this type:



—a type upon which hundreds of phrases in the 'Flying Dutchman,' 'Tannhäuser,' and 'Lohengrin' are constructed. The best of these French songs have a rhythmic freedom and flexibility that he rarely attained in his later operas. Look, for example, at the following delightfully elastic vocal line from 'Attente':

EX. 2. *Asses vite.*

Ci-cogne, aux viel-les tours fi-dè-le, ô... vo-le et mon-te à ti-re d'ai-le de-té.

BASS. C D B D A B B

Ci-cogne, aux viel-les tours fi-dè-le, ô... vo-le et mon-te à ti-re d'ai-le de-té.

BASS. B C D B A B

It has always been evident that the rhythmic sameness of the earlier operas was mainly due to the monotonously regular recurrence of accents in the German verse he wrote at that time. These French songs make it clear—as, by the way, does the aria for 'Marie, Max, and Michel'—that when a more varied metrical scheme was given him his music spontaneously varied with it. One cannot help feeling that in some ways it is a pity he did not meet with more success in Paris—that he was not allowed, in fact, to write some large work with the deliberate intention of appealing to the French taste by an exploitation of the styles and the formulas the Parisian public loved most. Each work would not have represented the real Wagner, and in the end would probably have been negligible; but it would have given a much needed lightness and elasticity to his imagination, without harming him in any way. He would have benefited by such an experience as emphatically as Handel and Mozart benefited by their experiences with Italian opera. As it was, a certain slowness and ponderousness remain characteristic of Wagner to the end of his days. This inability to concentrate rapidly is instructively shown in his French setting of Heine's 'Les deux Grenadiers' (1839-40). In general expressiveness the song need not fear comparison with Schumann's: perhaps Wagner's treatment of the 'Marseillaise' at the end is even better. But the work has nothing of Schumann's terseness and lyric ease: the whole thing moves a little stiff-jointedly.

The Paris period is a curious one in Wagner's artistic history. He wrote some very good songs, and one or two deplorable things like the 'Marie Stuart' and 'La Descente de la Courtille'; at the same time he was finishing 'Rienzi' and working at the 'Flying Dutchman,' and the 'Faust' Overture assumed its first form. In April, 1842, he settled at Dresden. Between then and 1848 he composed 'Tannhäuser' and 'Lohengrin,' and conceived the first idea of the 'Ring' and other works. During this period he wrote no songs or pianoforte pieces: the occasional compositions are all choral works, which is sufficiently accounted for by the fact that Wagner had a good male-voice choir at his disposal. The 'Love feast of the Apostles' is too well known for consideration here: the other works are virtually unknown. For the unveiling of a memorial to King Friedrich August I. he wrote in 1843 a 'Weihegruss' for male voices and brass orchestra, to words by Otto Hohlfeld. The choral portion of this work was published in 1906: the whole version is now published in the *Gesamtausgabe*, and shows how indispensable is the orchestral part—the long-held vocal notes, for example, being helped out by trumpet, trombone, and horn fanfares, and the whole thing gaining enormously in richness by the discreet occasional entries of the brass. The general style of this work, as of the 'Greeting of Friedrich August the Beloved by his Faithful Subjects' (August, 1844), is that of the Tannhäuser-Lohengrin epoch: some passages in the 'Greeting,' indeed, are extraordinarily reminiscent of the

'Hall of song' chorus. For the re-interment of Weber's remains at Dresden in December, 1844, Wagner wrote a four-part male chorus that again recalls the operatic works of this time. It is the most expressive of Wagner's works of this class, but on the whole a little disappointing; his heart was so thoroughly with Weber that one would have thought the occasion would have wrung some music of the first class out of him.

I do not propose to review the pianoforte works of his later days—the fine Album Sonata in A flat (for Frau Wesendonck, 1853), the 'Ankunft bei den schwarzen Schwänen' (Albumblatt in A flat for the Countess Pourtales, 1861), the Albumblatt for Betty Schott (1875), and the Züricher 'Vielliebchen' Waltz,—for these must be fairly well known. But no Wagner student can afford to neglect the less familiar works over which I have here cast so cursory a glance. If they do not contain anything that is likely to add to his fame, they at any rate throw an occasional light on him that we should be sorry to lack.

THE NEW MOUSSORGSKY.

By M.-D. CALVOCORESSI.

In the February issue was made, à propos of the Rust case, the remark that one of the characteristic tendencies of this period is our eagerness to make amends for the results of past ignorance and injustice. Among the several attempts towards rehabilitation adduced, none has been more successful, none has had more thorough results, more instructive consequences, than the one made in favour of Moussorgsky. The Russian master stands to men of the 20th century in a light altogether different from that in which he had hitherto appeared.

Strangely unfortunate has been the fate of that master, and no less sad, long after his death, has been the fate of his output. I remember Mr. Arnold Bennett telling me, after having witnessed the production of 'Boris Godounov' at the Paris Opéra, that 'until that moment he had found it impossible to believe that one of the world's masterpieces should have existed and been available to all for over the third part of a century without anyone, except for a few specialists, being aware of the fact.'

This sentence covers the situation that obtained until quite lately. During Moussorgsky's lifetime people who did not altogether ignore him were heartily ashamed of his fondness for 'vulgar' topics, for the dealings with mere peasants, simpletons, or children; of his alleged lack of musical culture and proficiency, his blunt, unpolished style, his racy plebeian vernacular, his 'solecisms and barbarisms.' Tchaikovsky's disparagement of his love for 'the crude, the puerile, and the ugly' on the one hand; on the other, the current assertion that his works were absolutely unfit for production until the friendly hand of some more expert composer had

submitted them to thorough recasting, sum up the opinion entertained by the most influential judges. When not absolutely contemptuous, the Russians inclined to underrate him, and thought they had done enough when they had acknowledged the 'realistic' power of his works, and classed him as one who might have done better. So little was he thought of, that five or six years ago an unknown Russian collector sent over to Paris, without even troubling to ascertain its contents, an autograph manuscript of his, which was sold to Charles Malherbe for a few pounds and was found to contain eleven unknown songs, a lost fragment of the early opera 'Salambo,' and extremely interesting variants to several other songs—the average commercial value of the copyright being about five times what was given for the manuscript.

After Moussorgsky's death little store was set by his belongings, his unfinished works, his correspondence and the biographical material then available. For over twenty years Stassov's pamphlet (1881) remained the only document and only critical estimation of his work. On this well-meant but not particularly exhaustive essay (Stassov did not even make sufficient use of the many letters written to him by Moussorgsky, which were published in 1911 only) have rested all the biographies written until the present day in France as well as in Russia. It is only nowadays that the scales have turned. The first to move an appeal on Moussorgsky's behalf (in France) was a Russian, M. Pierre d'Alheim, whose wife, a talented singer, devoted herself for a time exclusively to Moussorgsky's songs. A little later came, almost simultaneously, the production of 'Boris Godounov' at the Paris Opéra, attended by immense and telling success, and the disclosure of a wealth of new material, consisting chiefly of the composer's neglected letters and manuscripts. His correspondence with Stassov, with Rimsky-Korsakov, with Cui, with Balakirev, and others has been or is being published. Other manuscripts, besides the precious one acquired by Charles Malherbe, have come to light. A number of learned writers and musicians, among whom the composer Karatyghin, and M. Findeisen, the editor of the *Russian Musical Gazette*, stand foremost, have undertaken the task of revising, publishing, and expounding his works and his writings. The time will soon come thoroughly to recast all that has been written on his life and on the evolution of his genius. The smallest scrap of manuscript left by him is eagerly scanned, and the publication of his posthumous works (some of them, unfinished, have received from pious hands the finishing touches) will soon be carried through. When all this labour has been completed the legend of Moussorgsky will have disappeared, and we shall come into possession of his true history, now in the making.

Among the recently discovered works, the most significant are, besides some of the songs in the Malherbe manuscript, the first Act of the musical comedy, 'Marriage,' and many fragments (among which are whole scenes) of another musical comedy,

'The fair at Sorotchinski.' Previously, Moussorgsky the humorist was known but by a few songs, not all of them masterpieces, and by the admirable comic or familiar scenes in 'Boris Godounov' and 'Khovanchina.' The score of the 'Marriage' is in the history of music, altogether a new departure, well worth close study, and affording occasion for many additions to the exegesis of Moussorgsky's tribute. Likewise the scenes of the 'Fair at Sorotchinski.' In the Malherbe manuscript, a song 'O thou little star,' written in 1857 (Moussorgsky was then aged eighteen) shows that he displayed individuality far earlier than one was led to suppose from the study of his first published works. The original version, in the same manuscript, of the song 'King Saul,' is far more original and beautiful than the published one, and brings a fresh proof of the fact—already made patent by the comparison between Moussorgsky's real 'Boris Godounov' and the revised editions (1896 and 1908) now current—that his emendators were not always judicious.

But it is above all the correspondence that affords valuable evidence as to what Moussorgsky the artist really was. It stands to reason that one can but claim the absolute right of the composer to be judged upon his own merits, and to stand or fall thereby. Yet many may experience some uneasiness before the assertions that Moussorgsky was insufficiently versed in the practice of his art, that many of his finest inspirations were mere flukes, spoiled by incorrect carrying-out, and on the whole not half as fine as they would have been if he had proved capable of observing at least a few cardinal rules. Even if one acknowledges how great standards have changed since the time when such was the current opinion, and how easy it is now to see that mere superstition has passed sentence in the name of rules, on things whose fitness and beauty are now obvious, is it possible not to wish that a genius like that of Moussorgsky should have been served by more knowledge and greater skill, which would have enabled him to soar even higher?

All doubts on points such as these are removed by the perusal of the correspondence, in which one sees that what Moussorgsky has done he did not through ignorance but deliberately; that he devoted more time to acquiring technical proficiency, and far more thought to the way of using what he knew, than his first critics have been us to suppose.

Extremely characteristic in that respect is a letter to Rimsky-Korsakov, written probably in 1868:

'Truly, after the pompous forte in D major [the work alluded to is Rimsky-Korsakov's "Antar"] what could be more poetical than the melancholy D flat major coming forth without any transition. . . . O transitions! How many fine things were spoiled by you. . . .

'Talking of symphonic working-out, you seem to be afraid of writing as Rimsky-Korsakov and not as Schumann. Let me

* A short account of the work is to be found in the new edition of the writer's 'Moussorgsky' (Paris, Alcan) pp. 169 ff.

tell you, what may suit the Germans may not suit us at all. Symphonic working-out is a technical method invented by the Germans, who, when they think, begin by analysing and then demonstrate. We Russians demonstrate forthwith, but may subsequently amuse ourselves with analysing. When at Borodin's home you showed us [the first draft of] "Antar" you sought no transitions! That is all I have to say on the point.'

It is difficult after having read so much to argue that if Moussorgsky modulated abruptly, or avoided any formal type of transition, it was because he knew no better. And it is altogether impossible to understand how, forgetting that most unequivocal profession of faith, Rimsky-Korsakov himself, when revising 'Boris Godounov' in 1896, was led to super-add to that score precisely, among many other things, formal transitions of the very kind that Moussorgsky rejected. For instance, in the prelude to the first Act there is a bar (the twelfth in the 1896 and 1908 editions) in which appears a dominant chord not written by Moussorgsky; he did not write the few bars between the moment when, in the last scene, the usurper disappears and the outbreak of the fool's plaintive song, &c.

Indeed, the revised editions of 'Boris Godounov' remind one again of Sir Hubert Parry's lines on 'the mixing up of types which are especially apt to different groups of conditions, different situations, and different frames of mind.' It is not a bad thing that Moussorgsky's correspondence should come to make us fully aware of the case.

The question of 'Khovanchina,' despite the newly available materials, remains intricate. A letter of Moussorgsky to Stassov, dated August 22 (September 3), 1880, and saying "Our 'Khovanchina' is finished, except for a small part of the final scene, which we must discuss together from the point of view of scenic arrangements," can be laid in the balance against the current assertion that Moussorgsky had left but a crude, sketchy draft of the work. But in his pamphlet of 1881, Stassov writes that the composer, already drooping and prompted by the desire to finish 'Khovanchina' at all costs, did so in a hurried, haphazard fashion, altering and suppressing many essential parts. Many admirers of Moussorgsky will feel that the score seems to prove the assertion.

But we do not possess all the elements of the case. That the published version does not correspond exactly with Moussorgsky's manuscript is a known fact. Of late a revision has been undertaken, but its final results cannot as yet be foretold. As far as I can judge it is not likely that the verdict of connoisseurs will ever place 'Khovanchina' on a level with 'Boris Godounov.'

To revert to the correspondence I shall say, without for the present quoting any other extracts, that it shows Moussorgsky the man as far more thoughtful, genial, simple, and lovable than he was formerly believed. The letters to Balakirev, now in course of publication, are in that respect

most characteristic. A great number of them refer to the early period of Moussorgsky's life, and contain many allusions to his studies and to his aspirations.

In short, there has never been, in the history of musical art, so strange and so sad a case as that of Moussorgsky. Never has an artist of high genius been judged on evidence so incomplete and so inaccurate in all respects. It is to be hoped that there will never again be occasion for so thorough a repeal of a judgment passed by so many ruling authorities, and so long unquestioned.

Occasional Notes.

Mr. George Dyson, the present music-master of Marlborough College, has been appointed music-master to Rugby School, in succession to Mr. Basil Johnson, whose appointment to Eton College, in succession to Dr. Harford Lloyd, was recorded in our last issue. Mr. Dyson held Organ and Composition Scholarships at the R.C.M. from 1900 to 1904, and the Mendelssohn travelling Scholarship for Composition from 1904 to 1907, during which period he stayed in turn at Florence, Rome, Vienna, Munich, Dresden, and Berlin. He was organist of Greenwich Parish Church from 1901 to 1904, and of St. Paul's at Rome 1905-6. From 1908 to 1911 he was organist and music-master at the Royal Naval College, Osborne, and in addition he initiated musical organization and development in that institution. He became music-master at Marlborough College in 1911. A feature of the musical life in the College has been the organ recitals given by Mr. Dyson, and the institution of chamber-music and choral and orchestral concerts. He took the Oxford Mus. Bac. degree in 1909, the F.R.C.O. in 1910, and the A.R.C.M. diploma for organ in 1903 and for composition in 1904. His compositions include songs, chamber-music, and orchestral pieces.

The following programme is announced for the Sheffield Triennial Festival to be held, under the conductorship of Mr. Michael Balling, in November this year:

November 11.—Morning: 'Elijah,' Part I., Mendelssohn; 'Roméo et Juliet,' dramatic Symphony (for chorus, soli, &c.), Berlioz. Evening: 'Faust' Symphony, Liszt; Overture and Act I. of 'Rienzi,' Wagner.

November 12.—Morning: 'Missa Solennis,' Beethoven; Symphony in C minor, Brahms; Aria, 'Ah! Perfido,' Beethoven; Cantata, 'O Fire Everlasting,' Bach. Evening: Overture to 'Der Freischütz,' Weber; Motet (chorus only), Bach; 'Daphne and Chloe,' Ravel, (a) Nocturne, (b) Interlude, (c) Danse Guerrière; 'Also sprach Zarathustra,' Strauss; 'Ode to Pan,' Granville Bantock (first performance).

November 13.—Morning: 'Festliches Praeludium,' Strauss; Concerto; 'The Bells' (chorus, soli, &c.), Rachmaninov (first performance in England); 'Sea Symphony,' Vaughan Williams. Evening: Prelude, 'Parsifal,' Second Act, Wagner; Third Act, 'Parsifal,' Wagner.

VIOLONCELLOS AND THE RAILWAYS.

Some months ago a letter appeared in our columns on this subject from Mr. Frederick Fellowes (Clarence House, Connaught Road, Reading), commenting on the gross unfairness of the charge recently enforced for the carriage of violoncellos, even when they were carried by hand in a light bag in such a manner as not to be obstructive in any way, any more than a violin or viola in its wooden case. A petition has since been organized by him, and being largely backed by the Orchestral Association it received 173 signatures, including a number of well-known violoncellists and other leading musicians. It was presented to the Railway Clearing House in December last, and was placed before the Board of Railway Managers in January. The result was a refusal without explanation. When a private individual takes the initiative in a case of this kind he is practically powerless to move a large public body of men, but with a number of important forces combined it seems reasonable to hope that any action may at least be modified which hits hard a poorly paid but elevating profession.

Messrs. Schulz-Curtius & Powell have issued a prospectus of the Wagner-Festival. Mozart Festival to be given at Munich in the summer of this year. The central feature is, of course, a series of 'Parsifal' performances, of which the first opens the Festival on July 31, and the last closes it on September 15. 'Parsifal' will be given six times, 'Tristan und Isolde' and 'Die Meistersinger' each three times, and the 'Ring' cycle twice. The Wagner performances will take place at the Prinzregenten Theatre. Mozart operas will be given on nine evenings at the Residenz and Royal Court Theatres.

The financial report of the Leeds Festival held in October gives mixed satisfaction. There was a loss of £278, but the gradual falling-off of subscriptions since 1901 was checked. It is gratifying to note that by far the most repaying work was Elgar's 'The dream of Gerontius,' which brought in the sum of £520. The next best was Bach's Mass in B minor, which brought in £366. 'Elijah' was actually *third*, attracting only £353.

Our English musical critics are too cold-blooded. They ought to write their notices with a finer frenzy. Here is a specimen of how it should be done:

ISOLDE MENGES AT THE BLÜTHNER HALL.

Quite another picture! From beginning to end the ambrosia and nectar of art! What shall I praise first? Her wonderfully rich temperament or her splendid technique. Shall I indite a hymn of praise to this elemental, full-blooded musical genius? This young girl with her violin is truly incarnated music, which streams out from her very finger-tips and combined with her matured personality gives rise only to deep wonder.—*Berliner Borsen-Courier*, November 22, 1913.

We are glad to announce that Sir Alexander Mackenzie, Mus.Doc., LL.D., Principal of the Royal Academy of Music, and Sir Edward Elgar, O.M., Mus.Doc., LL.D., have been elected Honorary Members of the Regio Accademia di Santa Cecilia, Rome.

A GREAT SCHEME.

The scheme for providing a National Festival Theatre at Glastonbury for the purpose of giving religious and choral drama to the public, and an appeal is made for financial support. It is proposed first to erect a temporary theatre to serve a few years, and the cost of this and the performance designed is estimated at £5,000.

The new 'English Music Drama' it is sought to produce is to be founded upon Arthurian legend as told by Malory. Mr. Reginald Buckley and Mr. Rutland Boughton collaborate to create the work for the stage. Mr. Boughton in his 'Essay on choral drama,' which is in the book of 'Uther and Igraine,' one of the dramas to be produced, says:

The following pages contain a half-taste of a work which achieves what Wagner failed thoroughly to achieve. I do not intend to depreciate Wagner, to whose work Buckley and I are so greatly indebted; but neither will I depreciate our work by affecting modesty in regard to our continuation of the German master's drama. Wagner has opened the way to the perfection of modern dramatic art.

And later he adds:

Choral drama will succeed where Ibsen failed because of the sacrilege of serious art without beauty. Choral drama will succeed where Wagner failed because of use of stage-plot and problem-talk, and because of his fruitless excitement of the intellect. Choral drama will succeed where Shakespeare failed for lack of tone stuff and mass feeling.

One can only hope that these somewhat staggering statements will not excite prejudice. Such ideals are easier to hold than to realise. It may be said that the arch-promoters have not full confidence in the powers, they can hardly expect to make converts.

In *The Atlantic Monthly* for February there is an ably-written and informing article by Alfred Hayes (of Birmingham) on 'The Relation of Music to Poetry.' It is well worthy of the attention of composers of vocal music.

OXFORD UNIVERSITY MUSICAL CLUB ONE-THOUSANDTH MEETING.

In connection with the thousandth meeting of the Club, a reception was held on February 3, by the Principal of Brasenose (President of the Club) and Mr. Heberden, in the Town Hall. On February 10, the occasion was still further celebrated, and in true British fashion, by a dinner, which took place in the Hall of New College.

It is interesting at this juncture to recall the circumstances that gave rise to the birth of the Club. In the article on Sir Hubert Parry which appeared in the *Musical Times* of July, 1898 (p. 444), the facts are not quite correctly stated. There is no doubt that it was the remarkable influence Sir Hubert exerted over music at Oxford during his period of studentship (1867-70) that paved the way for his developments; and it may be added that the quartet parties of Professor Donkin and his family, and similar musical gatherings at several of the Colleges, created a favourable atmosphere. The fact that the coming events cast their shadows before is shown in the curious circumstance that a year or two before the formation of the Club, Mr. W. F. Donkin

who was killed in the Caucasus) prophetically wrote on some quartet parts the initials 'O.U.M.C.', saying that Oxford ought to have a Musical Club.

As a matter of fact the Club was formally constituted on April 3, 1872 (two years after Sir Hubert left Oxford), on a suggestion made by Mr. Mitchell-Innes, now the Very Rev. the Provost of Inverness Cathedral, to Mr. (now Dr.) C. Harford Lloyd, who was elected the first president. A meeting was held in Mr. Lloyd's rooms at Magdalen Hall (now Hertford College) in April, 1872. The minutes of the Club record these facts, and in an interesting letter from Mr. Mitchell-Innes to Dr. Lloyd, the Provost says:

It is all quite fresh in my memory. It was the intense pleasure which I derived from those delightful string quartets in Wild's rooms [at Christ Church] which made me regret that a larger audience could not share the pleasure, and this suggested the idea of a club which you took up so keenly and carried into effect.

Over a hundred past and present members of the Club attended the dinner, including the president Dr. C. B. Heberden, Principal of Brasenose, the Vice-Chancellor, the Senior Proctor, the Warden of New College, the Master of University, the President of St. John's, the Registrar, the Poet Laureate, Mr. Sedley Taylor (from Cambridge), Mr. A. E. Donkin, Mr. E. H. Donkin, Dr. C. H. Lloyd, Dr. Roberts, Dr. Harwood, Dr. Walker, Dr. Allen, Mr. W. Warde-Fowler, Mr. D. F. Tovey, Mr. R. F. Holme, Mr. Bruce Richmond, Mr. Gerrans, Mr. H. C. Ley, and Mr. B. C. Allchin. The toast of 'The Club' was proposed by the Vice-Chancellor and responded to by Dr. C. H. Lloyd as first president, and the Principal of Brasenose as actual president. The idea of the dinner originated, we believe, with Dr. Allen, who carried out the arrangements with his usual energy.

The programme of music performed at the subsequent concert in the Club room was as follows:

CONCERTO IN C for Two Pianofortes, with accompaniment of Strings ... J. S. Bach

Allegro moderato—Adagio ovvero Largo—Fuga.

Dr. H. P. Allen and Mr. D. F. Tovey.

Strings—Rev. E. H. Fellowes, Messrs. A. Gibson, E. H. Donkin, F. E. Oboussier, A. G. Garrod, C. C. Banks, H. M. Dowson, N. F. Smith, A. E. Donkin, J. Denniston, H. Taylor.

Conductor—Dr. B. Harwood.

ANDANTE from Sonata in D for Two Pianofortes (K. 448) ... Mozart

The Vice-Chancellor and The Principal of Brasenose.

SUITE in the old style in B flat for Pianoforte and Clarinet ... C. H. Lloyd

Prelude—Allemande—Minuet and Trio—Sarabande—Gigue.

Dr. C. H. Lloyd and Mr. O. W. Street.

SELECTION from the 'Davidsbündler,'

Op. 6 ... Schumann

(Nos. 1, 2, 4, 5, 14, 16, 17, 18.)

Dr. E. Walker.

TRIO in E flat for Pianoforte and Strings,

Op. 1, No. 1 ... Beethoven

Allegro—Adagio cantabile—Scherzo e Trio—Presto.

Messrs. P. V. M. Benecke, E. H. Donkin, and A. E. Donkin.

The fact that the Vice-Chancellor of the University (The Rev. Dr. T. B. Strong, Dean of Christ Church) and the ex-Vice-Chancellor (the Principal of Brasenose) played a duet for two pianofortes is worthy of note. It is probably a unique occurrence. Their performance was highly appreciated and loudly applauded.

BACH'S LAST FUGUES.

BY LAWRENCE HAWARD.

Of all the works of J. S. Bach the two which, if they cannot be said exactly to epitomise his attitude towards the Fugue, at any rate contain the most learned of all the examples of that form which he left behind him, are barely known by anything more than their titles. These two are the 'Musikalisches Opfer' and the 'Kunst der Fuge,' both of which were written at the end of his life. It is not altogether surprising that they should be little known, for, if we except the Sonata for flute, violin, and *continuo* in the first of these two works, and the eighth and eleventh Fugues in the second, the music consists of a series of exercises in technique or demonstrations of method, and can hardly be considered as coming into the same category as the big organ fugues, or the 'Forty-Eight,' which the composer made the means of the widest possible range of expression. Sir Hubert Parry puts it admirably when he says of them: 'They frankly present, with little æsthetical circumlocution, the methods of his fugal procedure. It is as though, having completed all his wonderful achievements in that form, he set himself to make a final exposition of his artistic creed, and to offer to the world some examples of pure fugal construction which would define and make plain the lines on which he had proceeded in making his works of art.' Another feature which differentiates both the 'Musikalisches Opfer' and the 'Kunst der Fuge' from his other fugal compositions is the fact that many of their component parts are not written for any particular instrument, and are not, indeed, intended for performance at all, but are simply abstract music for the eye alone, and in order to facilitate the reading, are written out in score. This is more particularly the case with the second work, which is more elaborate and more systematic in its demonstrations of the possibilities of fugal writing than the 'Musikalisches Opfer.'

'DAS MUSIKALISCHE OPFER.'

This work, as its title ('The musical offering') indicates, was a present, the recipient being Frederick the Great, whom Bach had recently visited at Potsdam, where his son, Philipp Emanuel, was installed as Kapellmeister in the King's suite. On this occasion the King had given a theme of his own to Bach to extemporise upon, and had also asked him to show him what he could do in the way of an extemporary fugue in six parts on one of the new Silbermann pianofortes. Even with the account of the incident given by Emanuel and by Friedemann, who was also present, it is not quite clear from the evidence whether the fugue in six parts which Bach invented was also on the King's theme or not; but however that may be, he resolved on reaching home to take up and work out more fully—'volkommen ausarbeiten,' he says in the dedication—the theme which his patron had condescended to give him. He was not satisfied, he declared in the same prefatory dedication, with the way in which he had developed the subject at Potsdam, owing to the want of the necessary preparation for the task. The result of this combination of loyalty to the King and the desire to do himself justice was a series of canons and a sonata in four movements (probably intended for flute, violin and *continuo*) in addition to the original Fugue in three parts which he had improvised at Potsdam and the Fugue in six parts which may or may not be the same as the one he played on that occasion. The probabilities are that it is the same, not only because there is no allusion in

the preface to its being a fresh composition, but also because it shows the same signs of being an improvisation as we find in the Fugue in three parts. That in fact is the main interest of these two Fugues. Even if we allow for Bach having to put on to paper what he had thought out on the spur of the moment some days previously, and perhaps for his correcting an imperfect passage here and there, we still have in these two works a record of his way of improvising in his old age. Beethoven, Mozart, Chopin, Franck, are all known to have been supremely gifted at improvisation, which in the 20th century is practically a lost art; but unless we count their Fantasias and Impromptus, which are really improvisations written down, we have no such faithful evidence of what they actually played as Bach has left us in this Musical Offering of his.

If we contrast the Fugue in six parts with the one in C sharp major in the first book of the 'Forty-Eight,' which is in five parts, or with any of the big organ fugues, we shall see how stiff it is in comparison, and lacking in emotional impulse and strong personal feeling. The main subject itself gains little in the course of its treatment, the secondary subjects are discarded after they have once been used, and the total result is frigid and rather mechanical though the mechanism is wonderfully ingenious. The Fugue in three parts is still more obviously the result of momentary inspiration rather than of hard concentration; the episodes without the subject are conveniently long, the main subject itself only recurs twice in an inner part; the treatment of subsidiary and counter-subjects is not strict; there is no *stretto*, and so on. But this very looseness of texture is one of the main charms of the work. We are given a glimpse of Bach expressing himself in his habitual terms but without much hard thinking; we seem to be overhearing his conversation rather than to be listening to one of his set speeches. Both this and the Fugue in six parts were given the other title of 'Ricercare' by Bach, as it supplied him with the acrostic inscription 'Regis Jussu Cantio et Reliqua Canonica Arte Resoluta.' Both were intended to be played on the keyboard, the six-part Fugue not being really more difficult than the Chaconne in comparison with his habitual writing for clavichord or violin. But although in the autograph this Fugue was written on two staves, Bach printed it for the sake of clearness in score. The canons are not meant to be played on any instrument, except perhaps the *canon perpetuus* for two parts by inversion over a free bass, which may be intended, like the Sonata, for flute, violin, and *continuo*. The others are more in the nature of musical games, the solutions of two of which were withheld by Bach with the playful indication, 'Quaerendo invenietis.' And over two of the others he has written (like some old contrapuntist of the Netherlands), punning Latin legends containing symbolical compliments to his patron. As to the Sonata, it is a dignified work in the Italian style with two noble slow movements and two brilliant *Allegros*. The writing shows care and concentration when one turns to it after the extemporised Fugue in three parts, and the feeling throughout is cold, more especially if one contrasts this trio with the earlier work in 'eight' for the same instruments. It is the only number in the Musical Offering which is based on material derived from Frederick's theme rather than on the theme itself.

'DIE KUNST DER FUGE.'

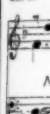
While Bach was engaged on this offering to the King, the idea occurred to him to work out in a still more elaborate form a series of fugues (also built on a single subject) which should be a practical illustration

of this form of contrapuntal writing. If the former was a present to Frederick the Great we may look upon the latter as his legacy to posterity. Posterity, it must be admitted, has taken it very calmly. Even when Emanuel and Friedemann were alive not more than thirty copies of the first edition were sold, in spite of the eulogies of Mattheson and Marburg, the leading critic and theorist of the day; and eventually the plates were disposed of for their value as so much copper. The public was less interested in fugues than it had been, and found no doubt that a series of sixteen of them, accompanied by four canons, was beyond its powers of endurance, more especially as the music was not intended to be played. Bach called them 'counterpoints' (the title 'The art of fugue' was not his) and wrote them out in score, though in one case he made an enlarged arrangement for two clavers of a fugue and its inversion, thus bringing everything within practical range of the keyboard for the sake of those who see better with their fingers than with their eyes. Every conceivable kind of contrapuntal device is resorted to in the course of the work, which might well be taken by lecturers and writers of text-books as a storehouse for their illustrations. The musical, as distinct from the purely technical, interest of the 'Art of fugue,' cannot, however, be said to be very great except in the case of three of the fugues—the eighth, the eleventh, and the unfinished fifteenth. The eighth and the eleventh have material in common, the three subjects of the former being worked out in the latter Fugue in four instead of in three parts. The tenth and the fourteenth Fugues also have matter in common in a different sense, for except for a passage of some twenty bars they are identical; but it is clear that Bach did not mean them both to be printed. He died before the engraving of the plates had been completed, and the two sons who saw the work through the Press did not stop to arrange the material in proper order or even to pay attention to Bach's own list of errors. This accounts for the insertion of the two versions of the fourteenth Fugue and for the addition at the end of the volume of the choral-prelude for organ, 'Wenn wir in höchsten Nöten sind,' which Bach dictated on his death-bed to his son-in-law, Altnikol. But it was not a mistake, as has generally been supposed, that the huge unfinished fragment known as the fifteenth Fugue was included with the others. Spitta is decidedly of opinion that it does not belong to them, and so are Wilhelm Rust, who prepared the critical edition of it for the Bach Gesellschaft, and Moritz Hauptmann, who wrote a critical pamphlet on it; and both Schweitzer and Parry are negative, though Schweitzer suggests that the fugue may possibly have been intended as a kind of appendix. Signor Busoni has, we think, conclusively proved in his 'Choral-Vorspiel und Fugue über ein Bachsches Fragment' (Messrs. Breitkopf & Härtel) that the unfinished Fugue was intended to be the *Finale* of the whole art of fugue, and the interest of the proof is that it is based, not upon documentary evidence, but upon purely musical reasoning.

The argument put forward by those who hold that the fragment does not belong to the collection may thus: 'The whole point of the "Art of Fugue" is that each fugue should be based on the original theme or derivative of it; the three subjects of this unfinished sketch do not include the original theme or a derivative of it; therefore the fifteenth Fugue does not belong to the "Art of Fugue."' The argument assumes that the Fugue was designed to be built on three subjects, and it is just this assumption which Busoni has shown to be unwarrantable. He has done it in this way: he has taken up the fragment at the point where it breaks off—that is to say, at the simultaneous entry of

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Ex. 1.



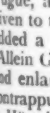
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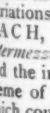
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V

three voices already introduced (the last of the three being a subject on the name BACH)—and after working the three together has added to them a fourth subject. This subject is nothing else than the chief theme of the 'Art of Fugue' on which all the previous fourteen are built, the very theme the absence of which was pointed to as an argument against the inclusion of the Fugue with the others. The working of the four subjects together has been carried out with masterly skill, but the chief interest, of course, of Busoni's completion of Bach's work is the fact that it shows that the fifteenth Fugue was undoubtedly designed to be the *Finale* of the 'Art of Fugue.' The introduction of the chief theme in fact finishes off the whole thing in an entirely logical and musically convincing way by summing up into a supreme climax everything that has gone before. A quotation to illustrate the combination of the four themes may be of interest:

Ex. 1.

other four. An example set out in score will make this piece of counterpoint clear:

Ex. 2.

Here the right-hand plays the subject of the second Fugue, the tenor part is the subject of the third Fugue (BACH), the second bass is the subject of the first Fugue, and the chief theme of the 'Art of Fugue' is given to the first bass. At the beginning Busoni has added a choral-*prelude* of his own on the subject, 'Allein Gott in der Höh' sei Ehr,' which in the second and enlarged version of the work, called a 'Fantasia contrappuntistica' (also published by Messrs. Breitkopf & Härtel), returns at the end immediately before the *Adagio*. The three other features which differentiate this enlarged version from the earlier one are the treatment of the chorale with harmonies which are entirely modern in feeling—the harmonies that we find in the pianoforte 'Elegies'; the insertion of three variations, also in modern tonality, on the name BACH, in the middle of the work so as to form an *intermezzo* between the third and fourth Fugues; and the introduction at one point in the *Finale* of the theme of the second of these interpolated variations, which comes in as a fifth voice simultaneously with the

This 'Fantasia contrappuntistica' is intended as a study only, and is not meant for performance, though it has been played by Busoni at a private concert at Berlin. Arrangements of it have also been made (though not by Busoni) for organ and for orchestra. The orchestral version was to have been given at one of the Philharmonic concerts in 1913, but it had to be withdrawn at the last moment as sufficient time was not allowed to give it proper rehearsal. The fact that these arrangements have not been carried out by Busoni is due to his indifference to the medium employed. He has said of it himself, 'The "Fantasia contrappuntistica" is conceived neither for pianoforte nor for organ, nor yet for orchestra. It is music. The means of conveying the music in sound to the listener is of secondary importance.' It has been

written, in fact, as a kind of 'Musical offering' to Bach. 'I thought,' Busoni says, 'I should be acting in the spirit of Bach by taking our art of to-day with its utmost possibilities as the organic development of his own, and turning it to the service of what he planned, just as he expressed himself with the utmost possibilities of the art of his time.' The Fantasia is of great interest to the student, but for those who do not feel that they can look on at this meeting of the new spirit and the old from quite the same point of view, the smaller version will be the one to which they will turn. That is not merely a fine piece of creative work in itself; it also offers a solution, on purely æsthetic lines, of a curious problem in musical history.

FOLK-SONGS.

BY EDMONDSTOUNE DUNCAN.

There was once a time when anyone walking into the country might have heard songs and ballads which people sang from sheer joyousness of heart,—tributes to the beauty of health and hope, of days and nights which brought forth a rich harvest of glad thought, thrilling the contented mind, and welling forth in liquid utterance, beside which the melody of birds was vain and artificial. Shakespeare's Pedlar not only vended such wares, he was also able to bear a part. Mopsa and he, with a shepherdess' help, and a new ballad before them, troll it out *a prima vista*, in a way that competitive sight-singers might envy. *Nous avons changé tout cela*; and although old songs of both town and country are still to be heard, the lover of folk-song must choose his ways carefully if he would be rewarded. Not many years ago the very existence of folk-song was seriously doubted. It was even scorned by the early historians. But it is now in high favour, and from being a luxury it has grown to a household word. The Society which directly patronises and preserves it can only boast of fourteen years' existence; yet its membership already enrolls the heads of the leading Colleges and Academies, with quite an array of University professors, musicians and critics. Books and MSS. before the time named did little to foster the movement. Nevertheless there existed a few undoubted folk-songs such as the traditional airs associated with Shakespeare, a handful of country dances of the 'Trenchmore' and 'Greensleeves' pattern, one or two isolated snatches of song like 'Westron Wynd' (in a 16th century Museum MS.), and a bundle of Christmas carols. We may accept or reject Lamb's 'vocal portraits of the national mind' as a satisfactory definition of folk-song or balladry, yet everyone has a shrewd idea that folk-music differs from the ordinary thing, inasmuch as it is traditional, and that no one can trace its precise origin. But whether or not behind each song there was an individual composer, who can be sure? Schlegel says there was; the Grimms held that such things grew by a common effort, like speech itself.

As everyday examples of what may be gathered in an afternoon's journey from Manchester, the following songs should prove of some interest. The first was sung by a huntsman, who knew no more of its history than that it had been handed down for generations and was a favourite with the craft. It was sung quietly, with a keen appreciation of its melody. Hills and vales seemingly took shape in the mind's eye; there was the swift rush of dogs, the race for life, with its inevitable end. Then one realised the snug celebration of the day's sport, its incense of tobacco and the healthy relish of rural cheer.

Ex. 1.

Bright beams ar-ray the fields at dawn, Hark, you'st the huntmer
mer-ry horn, Who could not on so fine a morn A
hunt-er's life en-joy? Oh, what a sight! Ta
my de-light, To see brave hounds Frisk o'er the ground.
Hark! hark! hark! that's Throater, There's Dri-ver and there,
Jow-ler, And Mu-sic and old Tow-ler, What a
mer-ry, mer-ry, jo-vial cry!

Now what's to do?

We're at a loss,
Perhaps he's skulking in yon moss,
Why casts he not his hounds across
For I know they'll hit her by.
Hark, hear you there,
Another cheer,
They're off again
Right up the lane.
It's hark, hark unto her,
See how they do pursue her,
Right up yon hill they view her,
What a merry, merry jovial cry.
Now she'll not last long,
Look o'er the lea.
They're viewing her hard
All down by yonder tree:
Run speedily
They'll tear her,
Run, hie thee, Ned,
Whoa dead, whoa dead.
Whoop! now it's all over,
They've kill'd her in yon clover,
By gum! she's been a rover,
With a merry, merry jovial cry.

The second and third songs came from a reaper in the fields: one who sang at his work, and scarcely seemed surprised that he should be asked to repeat an agreeable diversion. His only regret was that he could not give more. We left him with his full-eared sheaves, a solitary figure, charming the lazy-footed hours with queer stanzas of song, some of which might have matched the quaint old church spire (peeping out in the distance) in point of age.

Ex. 2.

It's fare thee well to Glas-gow, Like
a wise to Lan-ark shore, And fare thee well my
bon-ny lass, I'll nev-er see thee more.

It's for the want o' pocket money
And for the want o' cash
Mak's many a bonny laddie
Gar leave his bonny lass.
For I am bound to go, my love,
Where no one shall me know,
And the bonny lassie's answer
Will be Ay, no, no, no, no.
Will be Ay, no, no, no, no, my love,
Will be Ay, no, no, no, no.
I'll cut off my yellow locks
And gang along with thee,
And be thy faithful comarade
In some foreign countree.
Oh, stay at home, my bonny lass,
And dinna gang awa,
For little dost thou know
Of the dangers of the war;
And the bonny lassie's answer
Will be Ay, no, no, no, no.

Ex. 3
I once went to Law-ton to sweetheart a lass, Folks
Twas a land drab-ly road, and I went a gay shack; It

said that the fa-ther 'ud see af-ter t' brass.
come on to rain, but I did - n't turn back.

CHORUS.
Nay, not a bit of it, Nay, not I. I

ne'er care for wen-ther, be't rain - y or dry.

Close to Manchester, and probably not many miles from its birthplace, the following ballad, none too nice in sentiment (of a type hawked in the streets half a century ago), was committed to paper just as it came from the mouth of an elderly songster who had a ready voice and a sure ear. Those who are conversant with the printed ballads, such as the famous collection which Halliwell gave to the Chetham Library, will know that such things were often written to any old air which fitted. No antiquity is claimed for the present piece; yet it is certainly far from new:

Ex. 4
On Mon-day morn-ing we broke down At th'

fac-to-ry where I spin. So I went home; it

were so fine, I could - na stop with - in, I

drest me up in my second best, put on my Sun-day shoon.

CHORUS.
And I took a walk up Old - ham Street, That
With a fa la la la, fa la la la, fa

Mon-day af-ter-noon.
la la la fol - ay.

I heard 'em say it were women's day
So I thought I would just look o'er,
I knew it were colliers' reckoning
At t'Saturday neet afore.
When I get there, there were nowt astir,
But things did alter soon,
For women coom rolling by dozens at once
That Monday afternoon.

Owd women they were drest very grand
But young uns grander still,
And keys swung round on their fingers
Like the sails of a windy mill.
Old clothes shops they did surround,
And pegs they laid bare soon,
While Tom and me were working hard
That Monday afternoon.

I watch'd their ways in the market place
Until I were dry as a stick,
And then I went to the Cheshire Cheese
To see 'em pop in quick.
They first popped in and then popped out
With faces as red as the moon,
And they smooth'd their lips quite unconcern'd
That Monday afternoon.

At half-past five there were such a rush
I shall never forget the shock,
These women they flew like lightning,
Shouting out it's six o'clock.
Our Ben 'll be come when I get whoam,
And then his clumsy shoon
Ul come in contact with my poor shins
This Monday afternoon.

One of the humours of ballad collecting is that time-honoured oral pieces, by act of transcription, tend to become copyright. Thus the writer, or the *Musical Times*, actually secures the copyright of the songs quoted (provided others have not gleaned in the same field) by the mere fact of publishing them. But the restriction is not so grave as it sounds, for no law in the land can hinder anyone from listening to my reaper, weaver, or huntsman, or from transcribing and publishing their songs. But they must first catch their hare. Law only says they must not snatch mine.

If musical readers will only be alert to ply pen or pencil, or to make judicious use of the phonograph, airs and ballads such as these will be found readily forthcoming throughout the North of England. Some of the country singers make one doubt whether folk-song is a thing even now quite dead, since they not uncommonly have an original composition or two up their sleeve.

THE INCOME TAX.

By J. F. R. STAINER.

The Income Tax, of which we are likely to hear a good deal shortly, is not, one would think, a theme that lends itself readily to musical treatment; but it has been the subject of at least one song, a song written as long ago as 1800, by Charles Dibdin the younger, and sung by a Mr. Davis at Sadler's Wells in the course of a programme which was advertised in the daily Press as follows.

*Under the Patronage of His Royal Highness
The Duke of Clarence.*

SADLER'S WELLS.

On Monday next, August 18, 1800, and following Evenings
(for positively the last week)

THE SPIRIT OF THE ELBE.

Mr. Grimaldi will sing a favourite Comic Song.

An entire new Musical Bagatelle by C. Dibdin, jun., called

THE BLACK PIG; or, LADY'S HOBBY-HORSE.

After which Mr. Davis will sing a new Comic Song
(written by C. Dibdin, jun.) called

THE INCOME TAX.

An entire new Comic Pantomime Dance by
Mr. Gouriet, called

THE HIGHLAND CAMP; or, A SOLDIER FOR ME.

Mr. Richer's inimitable performances on the
TIGHT ROPE.

The whole to conclude with the celebrated new Pantomime
by C. Dibdin, jun., called

CHAOS, or HARLEQUIN PHAETON.

Interspersed with Comic Singing, and including a most uncommon variety of Mechanical and Magical Transformations, replete with Whim and Originality; and in most superb and interestingly diversified arrangement of Scenery, combining the most prominent Characteristics of Novelty, Magnificence and Natural Effect. To conclude with a Magical Transition from the celebrated Ruins of the Temple of the Sun, at Balbec in Persia, to a most exquisite Fancy Temple of that Luminary, forming a complete

CLIMAX OF BRILLIANCE.

Boxes, 4s. Pit, 2s. Gallery, 1s.

Doors to be opened at half-past five, and begin at half-past six. Servants to keep places until half-past seven. The half-price admission at half-past eight o'clock.

One of the 'turns' introduced in 'Chaos, or Harlequin Phaeton,' was a 'Mock Italian Air by Mr. Dubois, accompanied on the salt-box by Mr. Grimaldi' (!).

A tax on income was still a novelty. It was first imposed in 1799, when the country was straining every nerve in the French wars, and Ministers were at their wits' end to devise new means of raising money. Wines, spirits, and tobacco had of course been laid under contribution. Taxes had been imposed on windows, wheels, taxed carts, horses, dogs, salt, glass, hats, clocks and watches, bricks and tiles, candles, and even hair powder, and as a last resort, on January 9, 1799, the Royal Assent was given to an Act 'to make more effectual Provision for the Prosecution of the War by granting certain Duties upon Income.'

Under this Act, incomes of £200 and upwards were taxed to the extent of one-tenth, or at the rate of 2s. in the £, and the point of Dibdin's song lies in the suggestion that this 'tenth' should be paid in kind, like the old ecclesiastical tithe. For incomes below £200 there were graduated rates of assessment down to incomes of from £60 to £65, which paid only 2d. in the £. Incomes below £60 were exempt. The country being in need of men as well as money, abatements were allowed for children born in wedlock, and these abatements, I observe, were on a rather more generous scale than those that have been allowed by a modern Chancellor. The tax was to be paid by six instalments on June 5, August 5, October 5, December 5, February 5, and April 5 in each year; and there being no provision for 'deduction at the source,' the tax collector called every two months for payment of the money!

No more need be said, I think, by way of introduction to the song except that 'the Minister' was Pitt, and that the word 'plum' in the fourth verse is or used to be commercial slang for a sum of £100,000. The music was published by Clementi & Co., Cheapside, but I am sorry to say that I have not been able to come across a copy of it.

'THE INCOME TAX.'

Ye quidnuncs so queer, who through politics trudge it
And mumble each crust of the Minister's budget,
Of all the various ways he discovered to link 'em,
Don't you think he did the job in the Tax upon Income?
Lord, how the great folks must come down with the
clinkum,
When the gem'man he goes round for the Tax upon Income.

'Twould be droll if this tax tythe-in-kind should be collected
Then from lawyers, you know, justice couldn't be expected
The proctors their payment in testaments they'd make it,
The doctors pay in physic—but who the deuce would take it?
I'll tell you who we'd give it to, 'twould save us all our
clinkum,
To the gem'man who goes round for the Tax upon Income.

Should the gem'man ask the barber's tythe, he'd rather him
mayhap, Sir,
The cobler too for tythe in kind would give his working
strap, Sir,
The baker'd give him short weight, when'er he chose to
call, Sir,
Except the baker was churchwarden, then he'd give him
none at all, Sir,
For we know no more what churchwardens do with the
clinkum
Than the gem'man who goes round for the Tax upon Income.

Our cits are worth so many plums, our nobles too including
Their contributions sure would make a national plum
pudding,
Of which our foes to get a slice would try, ne'er doubt the
question,
But they find our British dumplings too hard for their
digestion,
And but for these, cooked by our tars, we'd have but little
clinkum
For the gem'man who goes round for the Tax upon Income.

May the incomes of the rich ne'er be taxed by venality,
But the incomes of the poor enlarged by their liberality;
May the tax of war's terrible outgoings cease, Sir,
And Britons be blest by the income of peace, Sir;
Till then may our tars make our foes find the clinkum
For the gem'man who goes round for the Tax upon Income.

Charles Dibdin, junior, the author of the song, was the elder of the two sons of Charles Dibdin, the famous writer of naval songs. He was born in 1774, the year in which his father made his first great hit as an actor in the part of Mungo in Isaac Bickerstaffe's play 'The Padlock,' and the boy was accordingly christened Charles Isaac Mungo. He was for many years manager and part proprietor of Sadler's Wells and wrote a large number of songs and dramatic pieces for that theatre. He died in 1833. In 1807 a collection of his songs was published under the title 'Mirth and Metre.' Many of them were very popular, notably 'Abraham Newland' and 'Giles Scroggin.' He was the father of Henry Edward Dibdin, organist of Trinity Chapel, Edinburgh, who edited two well-known books of psalmody, *The Standard Psalm Book* (1857) and *The Praise Book* (1865).

On March 4 and April 1, Sir Frederick Bridge completed a series of five lectures at the University of London South Kensington, on 'Early efforts in opera.' The subjects on these two occasions will be Purcell's 'Dido and Aeneas' and 'The beggar's opera.'

BRITISH COPYRIGHT IN AUSTRALIA.

AS INJUNCTION GRANTED TO RESTRAIN THE IMPORTATION INTO AUSTRALIA OF BRITISH COPYRIGHT MUSIC REPRINTED IN THE UNITED STATES.

In our issue of April 1, 1913, we reported the result of an action at Ontario, Canada, in which the well-known firm of Messrs. Hawkes & Son, of London, were successful in obtaining a judgment against the firm of Whaley, Royce & Co., Limited, of Toronto, on the ground that the Toronto firm had imported into Canada, American printed copies of one of Messrs. Hawkes & Son's publications, one of Otto Langey's Tutors, which is copyright throughout all British territory, although it enjoys no copyright protection in the United States.

It was then explained that by the Law of Great Britain a British copyright enjoys protection throughout the British Dominions, and that the importation of foreign reprints of such works into British Territory becomes an infringement of British Copyright, notwithstanding that the actual reprinting of the works may be perfectly lawful in the country where they were manufactured.

In the Toronto action, Messrs. Hawkes & Son obtained an injunction, and costs, against the Toronto firm, who had imported copies from Carl Fischer, of New York.

Since April last, history has been repeating itself—this time in Australia; for we have before us the report of another action recently decided in the Supreme Court of South Australia, in which the facts were practically identical with those before the Court in the Canadian case, and the decision was the same.

In the Australian case the same enterprising firm, Hawkes & Son, were again the plaintiffs, and the unlawfully imported copies were again those reprinted by Carl Fischer, of New York. The defendant was Carl Engel, of Adelaide, whose firm had imported in wholesale quantities a considerable number of different Tutors by Otto Langey, all the copyright property of Messrs. Hawkes & Son.

It seems that early in 1912, Messrs. Hawkes & Son received information that the defendant was importing the Otto Langey Tutors into Adelaide from New York. Having proved this to be a fact by purchasing some of the unlawfully imported copies at Adelaide, Messrs. Hawkes & Son instructed their Australian solicitors, Messrs. J. Williamson & Sons, of Sydney, to take up the matter with a view to obtaining satisfaction, if possible, without taking the case into Court. Attempts to settle the matter amicably, however, failed, and Messrs. J. Williamson & Sons were ultimately compelled to issue a writ against Engel, through their agents at Adelaide. The defendant thereupon gave Messrs. Hawkes & Son's solicitors particulars as to the number of Langey Tutors he had imported from New York, but he sought to justify, or excuse, his action in so doing by urging that he did not know that the works were British copyrights, that Messrs. Hawkes had never informed him that the works were their copyrights, and that no one but Carl Fischer had claimed any copyright in them. He, nevertheless, offered to import no more copies of the works from America, and suggested that the action should be settled on those terms. As, however, Messrs. Hawkes & Son could obtain no corroborative evidence from Carl Fischer as to the number of copies purchased from him by the defendant, they declined to settle the matter out of Court.

The defendant then prepared to fight, and took all kinds of vexatious points in his endeavours to upset the plaintiffs' case. He wanted particulars of the

claim, he applied for an order for inspection of documents, and he put forward a plea that the works were first published by Riviere & Hawkes, and demanded to see the assignment of each copyright from Riviere & Hawkes to Mr. Hawkes, the plaintiff's father, when Mr. Hawkes bought Riviere's interest in the business. This was, of course, absurd, as when one partner purchases another partner's interest in a business all the copyrights and interests are transferred *en bloc* and not in detail. In consequence of the line of defence which the defendant was adopting, Messrs. Hawkes & Son threatened to put in a claim for heavy damages, and finally the defendant, having in June, 1913, obtained his order for particulars of the infringement and for discovery of documents, filed his defence in July, 1913.

Subsequently, however, the defendant seems to have thought that his case was not a very good one, and in September he consented to judgment being entered against him. We reprint the judgment verbatim below with the object of giving it the widest possible circulation, *pour encourager les autres!*

The case is important from every point of view, as within a period of six months Messrs. Hawkes & Son have obtained two judgments in two most important self-governing Colonies, which establish beyond question that it is just as dangerous to import into a British colony foreign reprints of British copyrights, as it is to reprint such works within the limits of the Colony itself.

SOUTH AUSTRALIA

IN THE SUPREME COURT NO. 356 OF 1912

BETWEEN :

Hawkes & Son *Plaintiffs*
and
Carl Engel *Defendant*

Monday the eighth day of September 1913.

THIS ACTION coming on for trial this day before the Honourable Sir John Hannah Gordon one of the Judges of the Supreme Court of South Australia in the presence of Mr. Skipper counsel for the plaintiffs and Mr. Haslam counsel for the defendant

AND UPON READING the pleadings delivered in this action and

UPON HEARING what was alleged by counsel for the plaintiffs and for the defendant and by consent His Honour did order that the defendant his servants and agents be restrained during the duration of the plaintiffs' copyright from importing into selling or exposing for sale or hire or causing or permitting to be imported into published sold or exposed for sale or hire in this State any copy or copies of the following musical works namely, Otto Langey's Tutors for the Cornet, Side Drum and Violin respectively, and Otto Langey's Practical Tutors for the Tenor Saxhorn and the Tenor Cor. the B \flat Euphonium with four valves (bass clef) the B \flat Valve Trombone and the B \flat Baritone the E \flat Bombardon (in the bass clef) the Clarinet in the simple and the Boehm Systems and the Corno di Bassetto the B \flat Slide Trombone (in the bass clef) the Flute in Four Systems the Double-Bass (with four strings) the B \flat Bass Treble Clef and the Violoncello respectively or any of them and that the defendant do forthwith deliver to the plaintiffs all copies of the said musical works or any of them purporting to have been printed in America and now in the possession or control of the defendant and that the defendant do forthwith pay to the plaintiffs for their costs of suit the sum of £20

NOW THEREFORE it is adjusted accordingly.

By the Court

J. B. STUART, *Master*.

THE NEW HARMONY.

'Bewildered' writes to us as follows:

'May I crave assistance from you or your readers? I read Mr. Leigh Henry's letter on Schönberg in a daily contemporary and straightway wrote a little piece. It is quite a nice little piece—a real psychological crisis, full of emotional potentialities and all that. Having accidentally reversed the sheet I read it *al contrario verso* and found it several ampères richer in dynamic soul-statics. So I wrote it out in the new form, and as my cosmic ego finds it difficult to retain for long the proximate apperception of such elusive entities my appreciative vision has failed me and, in plain English, I have got them mixed. Here are the two pieces. Can anyone tell me which is the original? Perhaps Mr. Leigh Henry, Mr. Clutsam, or Mr. Ernest Newman would advise.'

The image displays four staves of musical notation, likely for piano. The first staff is marked 'Adagio' and 'pp'. The second staff is marked 'dolciss.' and 'pp'. The third staff is marked 'Adagio' and 'f'. The fourth staff is marked 'pp'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

[* We are glad to be able to relieve our agonised correspondent by stating that the veritable original is to be found in the Universal Edition, No. 5069 (copyrighted in 1913). It is quoted above by the kind permission of the publishers—E.D., M.T.]

SCHÖNBERG EXPLAINED.

The letter alluded to by our correspondent appeared in the *Daily Telegraph* of February 7. Mr. Leigh Henry is the director of the School for the Art of the Theatre at Florence. After commenting on what he describes as the incoherent criticisms that followed the recent performance of Schönberg's Five Pieces, he suggests that the bewilderment of our most sincere critics is owing to their lack of constructive vision in regard to musical psychology. Then, after tracing briefly the evolution of psychological music through the path of programme music, he reveals the philosophy of the Five Pieces. He says:

And beside these we have Arnold Schönberg, one of the most subtle artists known to musical annals. Casting aside realism and all 'depiction' in a realistic sense, he takes the most intimate and subtle psychological influences of our complex modern existence, and not content with mere analysis, he strives also to give us the essence of their potentialities. Together with the culmination of every psychological crisis come a thousand results unborn and incapable of birth until

that moment. So in his composition, 'Der Wechselnde Akkord,' we find not the mere exposition of the musical possibilities of a chord, but the statement of a psychological crisis given in such terms that one is instantly aware of the series of happenings which have built it up, and therefrom he strives to analyse the potentialities which such a crisis reveals and frees. So it is with the second piece, 'Vergangenes.' It is not only the past in the obvious sense, with all its poignant memories; it is the thousand barely discernible changes and subtle deepening of psychological perception which the more introspective outlook of life caused by increased complexity gains from the past. And for the last piece, 'Das Obligate Recitativ,' what more obvious symbol of its meaning could be found than Schönberg himself to-day? Here, surely, we have the solitary thought striving above the weight of common opinion and jarring it at every turn; so light, that at present it has lost touch with our grosser aspect, and can only work on our subtler nerves, which, being barely conscious, distress us by their unwonted agitation.

Church and Organ Music.

THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

(Continued from February Number, p. 100.)

V.—OF HOBBIES.

Possibly our Candid Friend exaggerated, after the manner of his kind. Nevertheless, there was some reason behind his rather sweeping statements, and his suggestions in the matter of examinations are less fantastic than they appear to be on the surface. But you shall judge. And to put these papers in tune with their title, let us occasionally adopt the dialogue formed by Old Izaak. Instead of Piscator, Venator, and Auceps—the garrulous trio who stretched their legs up Tottenham Hill on that ‘fine, fresh May morning’ nearly three hundred years ago—shall step out together we two, and the Candid Friend—Auctor, Lector, and Candidus.

Auctor.—Well met, good Lector, on this keen March morning. Whither away thus early?

Lector.—Give you a good day, Master Auctor, I go towards the fields at Charing, to clear my pipes in good air, and to take my morning draught at the ‘Chequers’ where, let me tell you, shall be gotten as noble an ale as any in the shere. But see, here comes friend Candidus. A fair meeting, Candidus, are you for a walk?

Candidus.—With all my heart; and by the way we will hold good discourse, I warrant you.

Auctor.—Agreed, good Candidus, and as Lector and I are players on the organ, and masters of the quisters, and as you know much of those subjects though, being withal a man of substance, you do not practise for hire, you shall open your mind about us and our work, more by token that, as hath been well said, lookers-on see most of the game.

Lector.—Do, Candidus. You shall find us good listeners and patient, so go not about the bush with us.

Candidus.—Marry, that will not I. By my fay, an I deal not roundly with you, may I never pour sack again! Have at you then! . . . But if you chaps think I am going to keep up this kind of jargon, you are mistaken. We have had the prologue in the right Walton manner. For the discourse, let it be ‘go as you please.’ And for text, I shall take a subject on which you organists need hortating: your absorption in your own branch of musical work, and neglect of outside interests,—in a word, your ‘grooviness.’

Auctor.—Why, my dear fellow, how can you,—

Lector.—Really, Candidus, I am surprised,—

Auctor.—We may have our faults, but,—

Lector.—Yes, surely, that is not one of them!

Auctor.—Look at the lectures we attend!

Lector.—And the musical journals we read!

Auctor.—And the Organists’ Associations,—

Lector.—Yes, springing up all over the country.

Candidus.—*Piano! Piano!* Let me try to make out my case. To begin with, I admit that the nature of your work tends to narrow your outlook. Year after year you must inevitably travel the same round: responses, chants, hymns, anthems,—altogether hundreds of familiar items must be gone through each year. And to make matters worse the bulk of this music is necessarily of a more or less conventional character, though you must not suppose that I use the term ‘conventional’ in a derogatory sense. The average member of your profession—and bear in mind that throughout I have in my mind only the average organist, who, because he makes up the

majority and is usually the chief musician of his district, has considerable responsibilities in the way of influence—the average organist, I say, has little chance of adding to this repertoire. In the matter of organ music much the same state of things obtains. He does not make his living by playing difficult organ music. His main income is derived from his work as general practitioner. Therefore he goes the round of the organ music he learned in his early days, when he had more time for practising. The more modern school of organ music he rarely has time to study. There is something to be said for his attitude, on utilitarian grounds. Why should he spend time learning difficult music by Reger, Karg-Elert, and Company, which when played is mostly in an idiom not understood of the people? So he sticks to his classics with, for modern work, something that shall make small demands on player and listener. His attendances at concerts are few and far between, for the reason that his evenings are usually filled up with lessons or class work. In smaller provincial towns he has the further disadvantage of rarely hearing any other organ or choir than his own, and if a concert takes place he generally bears a more or less important part in it. Then, unless he is on his guard, the tide of art goes on and leaves him high and dry. Perhaps no other musician runs the risk to such an extent. The orchestral player is constantly in touch with the greatest of music, classical and modern. The professional singer must now be prepared to take part in choral works other than Handel and Mendelssohn, and even in cases where no great variety of work is undertaken, vocal soloists have the bracing experience of constantly singing before fresh audiences, and under different conductors and conditions. Meanwhile, the organist is tied to his church, and goes on his narrow round of service, choir-practice, and lessons. Is it any wonder that his mental and musical outlooks become narrow? What is he to do if he is not to be strangled by his environment?

Lector.—We have quite a lot of organists’ associations.

Candidus.—Good; and what happens when they meet?

Lector.—Somebody reads a paper on some musical subject, and the meeting discusses it.

Candidus.—Not quite so good, that. Organists’ associations, if they take a man from his little corner in the world, even if it be only at monthly or quarterly intervals, and drop him among comparative strangers to rub shoulders with and see that there are other points of view than his own, do a good work. But you say that the subject dealt with at meetings is usually a musical one. There, I venture to think, is where the associations are making a mistake. What the average organist needs is not more music, but more outside interests. The compleate organist is he who is also in constant touch with at least one of the kindred arts. Your associations would be even more useful if they led to gatherings of organists listening with rapt attention to papers on architecture, painting, or literature. They would be shocked if one suggested a political discussion, but I am sure many cobwebs would be cleared away, and the members would return to their daily round braced, after a well-managed debate on Ulster, Tariff Reform, or some social question. For one thing, they would realise how small a part, after all, their art plays in the scheme of things.

Auctor.—Why, music is a most civilizing,—

Lector.—*Ars longa*,—you know, all that sort of thing.

Candidus.—All that sort of fiddlesticks! Music is just one of the trimmings of life,—a very

pleasant one, perhaps the purest and best of all the trimmings, but at present, so far as popular appeal is concerned, of infinitely less importance than the picture show, variety theatre, or professional football. If you and your music disappeared to-morrow, the world would pitch a wreath after you, and go about its business and pleasure much as usual. However, this by the way. What I want you to realise is the fact that the organist at present is too often an organist only. He forgets that his organistship is a detail. He is, before all else, a man in a world of men and women,—especially women! Reverting for a moment to your organists' associations, when they meet for musical discussion what is the kind of subject usually chosen? Too often it is one with which they already have, or should have, full acquaintance—the training of choirs, organ playing, that standing dish, congregational singing, and so on. If musical subjects be chosen, let them deal with a branch of the art with which the organist is likely to have little to do,—chamber music, opera, modern harmonic tendencies, and the like. But best of all, as I said, drop music altogether on such occasions, and meet for consideration of other subjects, or for social intercourse,—always being careful that the latter does not end in the association becoming a Mutual Admiration Society. A Mutual Recrimination Society would be much more interesting, and really not without its uses.

Lector.—I don't think the change would be popular.

Candidus.—Very likely not, but organists, as well as other folk, have sometimes to be saved from themselves. We laugh at the busman who spent his holiday riding on another 'bus. If you had taken him by the scruff of the neck and made him take a long walk or play a game of bowls instead, he would probably have given you a liberal helping of the vocabulary for which he was famous, but he would have driven his 'bus all the better next day, and in the long run would have thanked you. And the mention of bowls reminds me that organists, because they are debarred from cricket and football on account of the risk to fingers, too often play no games at all. Tennis and its winter brother, badminton, are the very games for the organist who is still on the right side of old age: while bowls, golf, boating, walking, billiards, and (for such as can conquer their repugnance to putting the worm on the hook, which I, for my part, never could fishing, are available for such as prefer less violent forms of recreation. Holidays, again. There is a pestilent custom springing up of late years of musicians spending their holidays in talking shop, and generally setting the musical world to rights. If you ask me what is the best holiday for a musician, I would say, let him go off with two or three other men who are not musical. An organist who spent a month camping with a lawyer, a doctor, and an inspector of weights and measures, all of whom were in the happy condition of scarcely knowing one tune from another, would come back to work avid, and knowing many more things than he did before he set out. In musical matters, every organist should be proficient in some branch other than that by which he boils the pot. It would do him a world of good to join an orchestral society, or a madrigal choir, and take his place in the rank and file,—he, who is so accustomed to be on his hind legs all the time directing others. His organ playing will gain in the matter of phrasing if he can sing, or play the violin, his perception of rhythm will be developed by even occasional playing of timpani. But above all, he should be a reader of books, and especially poetry and other works from which the imaginative side of him might draw some sustenance. A musician who is not a Browningite is to me a contradiction in

terms. One who has never read 'Abt Vogler'!—Let me quote a few lines from the same poet's 'Shop'.

And so did day wear, wear, till eyes
Brightened apace, for rest was earned:
He locked door long ere candle burned.
And whither went he? Ask himself,
Not me! To change of scene, I think.

Because a man has shop to mind
In time and place, since flesh must live,
Needs spirit lack all life behind,
All stray thoughts, fancies fugitive,
All loves except what trade can give?

I want to know a butcher paints,
A baker rhymes for his pursuit,
Candlestick-maker much acquaints
His soul with song, or, haply mute,
Blows out his brains upon the flute!

We may not be anxious to decorate our walls with the results of the butcher's painting, but he will be the better butcher for his hobby. To the mere butcher a round of beef is just so much fat and lean food, to be disposed of as quickly as possible. To the butcher-painter it is something more, and in the customary slap of his broad knife with which he bids it farewell, there will be a lurking appreciation of its colour-scheme,—a pretty arrangement of red and white that he feels needs a more skilful brush than his to do justice to.

Lector.—Oh! I say! Really, you know! a mere butcher thinking of a bit of beef in that way!

Candidus.—Why not? If it brings into his work an element that helps him to regard his work as something more than a mere money-making operation, is he not likely to be the better man for it? Being a better man, is he not inevitably a better butcher? When I can find such an one, he shall have my custom.

Auctor.—But surely things in our profession are much better than they were twenty years ago. Then an organist was an 'outsider.' Socially, his position is much improved.

Candidus.—Yes, but why? Mainly because his duties are more important and better paid. He is still far from being a complete social success, because he can as a rule talk on no subject but music. I am glad to see that the Royal College of Organists recognises the importance of widening the organist's outlook, by including a literary test. But this hardly goes far enough. Too often the subjects are musical. Occasional excursions have been made in the works of Ruskin, but inasmuch as the examinee knows beforehand what book his two hundred words essay is to deal with, it is merely a test in writing fair English. This is good. But how much better it would be if every candidate went up prepared to answer questions on English literature generally! This is not asking too much. Any man who claims to be even fairly educated should be able to meet such a catechism with no special preparation. I recently amused myself with drawing up some examination questions, which I am sure would brighten the syllabuses of some of our examining bodies.

They are of course not to be taken too seriously, but you will agree with me that the candidate who could answer most of them off-hand would be none the worse musician for the fact, and would certainly be a better companion in non-musical circles:

- (1) Who was Diogenes Teufelsdröck? In what book do we read of him? Translate his second name.
- (2) Say briefly what you think of Mrs. Battle's opinions on her favourite game. What feature in a rival game did she condemn as vulgar?

- (3) What were the palmy days of Surrey Cricket? Critically compare the batting styles of (a) Hobbs, (b) Hayes, and (c) 'Razor' Smith.
- (4) What are your opinions on (a) the l.b.w. rule, and (b) the future of googly bowling?
- (5) Have you read 'John Christopher'? If so, describe his attitude towards the modern French School.
- (6) If not, why not?
- (7) Briefly compare (a) Shaw, Chesterton, and Belloc, (b) Hall Caine and Marie Corelli, and (c) Sam McVea and Bandsman Blake.
- (8) What is your opinion of the transfer fee? Describe its effect on Southern League Clubs.
- (9) Give as briefly as possible your views on (a) Syndicalism, (b) Vegetarianism, (c) Kikuyu, and (d) The future of the London tramway system.
- (10) Who is Melville Gideon? Take the first phrase of what you believe to be his most popular composition: (a) invert it, augment it, put it in the tenor, and add four free counterpoints to it, (b) restore it to its original form, and combine it with 'My mother bids me bind my hair'; (c) add to these two themes three folk-songs, making a *quodlibet*.

There! a man who could make a fair show with that paper, is not likely to get into a groove, and will be able to keep his end up in most circles.

Auctor.—I think you expect too much, though there is a little grain of truth at the bottom of it all.

Candidus.—A grain! There's a solid lump of it that will do you good to hit your thick head against. But here we are at the 'Chequers,' well breathed, and ready for the noble ale Lector spoke of. We will take a draught to our next merry meeting.

Auctor.—Merry!

(To be continued.)

THE REFORM OF CHURCH MUSIC: SOME REFLECTIONS ON THE *MORNING POST* CORRESPONDENCE.

By J. LIONEL BENNETT.

Church music has for so long been a favourite field in which the amateur critic may take his cheerful fling, that the professional musician is apt to pass over with quiet contempt any correspondence on that subject. The doctrines enunciated in such controversies have also generally been so various, so contradictory, and so unrelated to any urgently or widely felt need, as most effectually to secure that everything should go on exactly the same as before. The recent correspondence in the *Morning Post* has, however, been noteworthy not merely because there have intervened in the discussion some musicians of commanding authority, but because, whatever contrarieties and extravagancies of opinion have found expression, there has emerged a certain consensus of authoritative judgment that there is a genuine need for some careful reform. Which being interpreted means, for the practical musician, that despite the violence of language and obvious musical insufficiency of some of the more ardent 'reformers,' they yet have hold of a certain something of truth which the professional musician will do well to get a grip upon; and the more so, as, if the reforming temper spreads, much music of pure truth and beauty may ere long stand in need of prompt and determined

defence. Church music stands to suffer from the narrow-mindedness of the ill-informed every bit as much as from the debased tastes of the vulgar.

It will not have escaped notice that some of the most eager and uncompromising champions of reform are clergy: which suggests the reflection that the movement is not a purely musical one, however musically important its aims. Nor is it just an excursion of Mediaevalists *versus* Moderns. It is in the main the outcome of a conviction which has for a long time been slowly spreading and gathering force amongst earnest and musically sensitive (though perhaps musically ignorant) clergy: That a good deal of the music which the Wesleyan and Tractarian revivals brought into being is not what is most needed to-day. The warmth, fervour, and tenderness which were a beautiful and natural expression in the reaction from the spiritual coldness and deadness of the 18th century, are by no means always morally helpful to a much more emotional, easy-going, and self-indulgent generation in which discipline in the home, in social relations, and in public life, is ever being more and more relaxed. This must not be read as a little bit of a sermon which has somehow worked loose from my pulpit in North Devon, and been carried by some mischievous imp into the columns of the *Musical Times*. It is not intended as a bit of preaching, but simply as defining a position, or a point of view which only needs to be stated clearly to secure the kind consideration of the professional musician. Amongst the music thus referred to there is, of course, much of excellence, high beauty, and permanent value: it only needs using with some discrimination. But there is also much about which no good thing can be said. And to the parish priest there has come, now here, now there, the discovery (through experiences which leave him no room for doubt), that there is a definite and serious risk to ill-balanced and undisciplined characters when they are constantly given a hotch-potch of highly emotional, tenderly sentimental, and even trivial and vulgar music to sing and listen to in their worship.

The 1904 edition of 'Hymns A. & M.' and the 'English Hymnal' represent the impulse of an awakened clerical consciousness, every bit as much as they represent the judgment of the musical experts responsible for them. From dealing with hymns an endeavour will almost certainly be made, and possibly at no distant date, to deal with our Church music generally in the interest of a sterner and loftier muse. Already we have had a plea for a Church Music Board 'for the suppression of the undesirable,' eloquently pressed by Mr. F. E. Barrett. This proposal, if one may judge from the *Morning Post* correspondence and from such letters as that of Prof. Hadow, at once awakened misgivings in the minds of some who were most eager for such reform as presumably Mr. Barrett had in view. And misgivings deepened and multiplied as one faced the question: 'How many of our lay musicians, how many of our clergy, have the profound musical learning, large sympathy, and thorough knowledge of ecclesiastical music and liturgiology requisite for the formation of a board armed with disciplinary powers?' If a merely advisory board were made, there would be need that its first function should be to learn and study rather than venture too soon to give advice. Church music is a big subject; it is particularly so, and correspondingly difficult, in the case of a Church whose formularies, ritual, and practice leave open as wide as possible the way of freedom.

Archdeacon Gardner, in his letter which rounded off the *Morning Post* correspondence, indicated the first fact which has to be faced in any move towards

reform, when he postulated that the Cathedral in each Diocese is the proper centre from which reforming influence should emanate. Truly, it should be in our Cathedrals that a learned order of Church musicians should be found, for there are the Church's great musical posts for priests and laymen. But nowadays the precentorships are generally either honorary posts held by residentiary canons, who would be the first to deny the soft impeachment of possessing musical learning, or they are held by minor canons whose musical knowledge is, with most rare exceptions, so slight and amateurish that the less said of it the better. They have just a control over the music list (a control grievously influenced by the impatience of canons to get back to their work—or home to tea!); and that, generally speaking, is the sum total of the musical power they wield, or are in any small degree competent to wield.

On the other hand, the highly-trained and often highly-gifted Cathedral organist,—admirable and devoted servant of the Church as he usually is,—is really, as regards his learning, a secular musician rather than an ecclesiastical one; for on its ecclesiastical side his equipment is as strangely incomplete as on its secular side his musical experience is circumscribed.

The musical ignorance of the clergy, which Sir Charles Stanford has declared to be the *fons et origo mali* of our troubles, is the first fact which has to be faced. And somehow or other the clergy, and especially the superior clergy, have got to be made aware of it, and not only aware of it but ashamed of it. To expect the average heavily-burdened parish priest to be something of a master-in-music in addition to a lot of other things, would be absurd. But it may fairly be urged that our Church should require that those of her clergy who hold, or would qualify for, definitely musical posts, entailing responsibility for the choral worship of a great cathedral or big parish church, and the command of a highly-trained choir and, possibly, a distinguished musician as organist, shall be as deeply learned and competent for their task as the best of her divinity lecturers, or parish priests, or bishops, are efficient in their several lines. At present most of us musical clergy (alas! I must include myself in this condemnation) have perforce to treat as a precious hobby for leisured moments the great and sacred Art, which our Church might well require us to make the endeavour of our lives. For, whilst Sir Charles Stanford's diagnosis of the *fons et origo mali* may be accepted as correct, the remedy to which he seems to point, when he complains of the 'amateur clinging to a worn-out tradition of power,' is a very questionable one. To transfer to the layman the priest's control over the music is almost certainly neither desirable nor possible. What is needed is that the holder of spiritual office should be competent to exercise his authority as priest-musician and to 'know his job.' The lay professional and the musically-learned priest have their several functions, and the one is the counterpart of the other; and it may safely be said that the average professional musician does not eye with disfavour the controlling power of the cleric, but most loyally accepts it as in the natural order of things. What he feels to be *not in order* is the cleric's often profound ignorance of music in general, and of Church music in particular, and his deplorable attitude towards it. If, in a Cambridge College Chapel, Sir Charles Stanford, with all his weight of learning and authority, found himself baffled by lack of knowledge on the part of his ecclesiastical superiors, what can the average musician hope for in less favoured places? Sir Charles Stanford has finely stated the case for music in these his words: 'It has to be brought

home to the Church that she has her duties to her chief handmaid music . . . that . . . simplicity need not take the form of vulgarity; that the responsibilities of the cathedrals and larger churches are commensurate only with the value of the great works which have been their glory for centuries.'

For the right and faithful use of the Church's glorious heritage of song, past, present and to come, we need the recovery of a proper order of musically and liturgically learned clergy, and the restitution to them of those musical dignities, precentorships, major canonries, &c., which the Church before the Reformation, and for some time after, reserved for her men of music. One who has had his modest share of cathedral life and work, with its joys of a glorious organ to play and a large-hearted choir to teach, and is too much a lover of Arcady to desire any return to residence in a Cathedral Close, may perhaps be permitted to raise this plea for music's sake and for those who shall come after.

Meanwhile let reformers in their zeal, and anti-reformers in their content, bear in mind that in music, as in other things divine, God has not left Himself without witness in any age. Whether it be some Plainsong chant stealing forth from Saxon shrine, or leisurely meditative strain of German-Latin hymnody, or Lutheran melody thundering its way through street and market-place, or English or French Psalm-tune enclosed in harmony purely wrought—there is beauty from every age, and in every various form, whether the form be a Palestrina *motet* with its perfectly ordered way, or one of those exquisite miniatures by Gibbons, or modern anthem, or hymn, or chant. And what do they know, what *can* they know, who talk contemptuously of the Cathedral school of music? The whole Cathedral school, from Tallis to Stanford—who shall tell the beauty and the truth of the things that are written here, whatever of poorer work may intermingle? Yet what is the average cathedral congregation allowed to hear, e.g., of the beauty of Byrde, the pathos of Pelham Humfrey, the excellence of Boyce at his best, or, to come to modern times, the splendid genius of S. S. Wesley? What more thrilling than Wesley's outbursts of sheer magnificence, when he will have the organ assert its sovereignty? What poetry more fair than his when in contemplative mood his spirit mounts and lifts the listener, upon the soaring song of boys' clear voices above his earthly chorus, up and up from the clinging discords that seem to unclasp their hold with the tenderness of regret? (. . . 'early in the morning will I direct my prayer unto Thee, and will look up. . . . They that love Thy Name shall be joyful in Thee.'—Small wonder that Wesley held this anthem of his to his heart!) Or again, how simple and how true when, in his 'Wilderness,' after the great vision of final redemption he brings us back to earth and present realities, and, as it were, stands his messenger on high to sing, as an Angel might sing to souls pain-ridden, the promise of better things to come, in an utterance whose poignancy is sometimes almost more than one can bear. Yet even this composer, whose music is so understandable and so true, whose tenderness never degenerates into mere sentimentality, whose splendour is never mere display, is allowed no fair hearing. Cut up into stupid little samples or selections, his finest anthems are robbed of all their deeper message, and their whole musical *raison d'être* defied. Week after week the faithful suffer a twenty or thirty minutes' sermon which is not always the purest wisdom or the freshest. Will not Deans and Canons be gracious and let us sometimes listen for ten or fifteen minutes, even on a week-day evening (for it is only on week-days that

parochial clergy and country people can get to a Cathedral service), while one of the Church's great poets speaks to us in a language that is fairer than speech? And may we not fitly be seated, as during the reading of Scripture, save when there is a direct ascription of praise to God?

Hard things have been said of late concerning the work of some who are no longer with us. Without any extenuation of trivial and unworthy music, the modest but firm opinion may be ventured that when all is said that most justly may be said, there stands on the credit of such workers as Stainer, Monk, and Dykes, a certain output which, judged by the canons of the boldest musical criticism, is perfectly clean and sound. It all means let us cast out the false, but let us hold on to the true, and let us not be ungrateful. If from the examination of desolation exemplified in some neglected or half-derelict meeting-house we pass in to the inspiring worship at St. Paul's Cathedral, we have a measure of what the Church in London, and in England, owes to John Stainer. One must not exaggerate: there were others, and clergy, with him; but he was the main interpreter, and often the inspirer, of their dreams. It is easy for superior persons now, for whom he showed the way and held the torch, to sneer at 'Stainerised Merbecke' and so forth, but it is very intelligent. And who laboured more assiduously to degrade the genius, and the genius of others, his fellows, than we clergy with our insistent demand for the 'effective,' 'taking,' and 'bright'? We, of all people, ought to be able to retrieve our errors without having recourse to the unlovely method of condemning and rending, with scarcely-bridled tongue, those who gave us the pretty pearls which we insisted on being fed with. *Tempora mutantur, et nos mutamur in illis*—and if we can serve the needs of our own generation as well as those eager-hearted musicians served the special need of their own time or rather, that need as apprehended by the clergy who were the people responsible for its true appreciation; we, when we pass out, shall have some right to hope that human kindness will deal gently with us and ours, whilst it blots out our mistakes and the work that proves not worth keeping.

To use and prize aright our heritage of song; to learn to know the evil and to choose the good; to curb the haste and temper of reforming zeal which often obviously knows very little of the treasures that are ours, and lacks the technical training to pass sound judgment upon what it does know; to shake out of its content the perilous ignorance of those who think that there is nothing to reform, and that there is no music worth doing but that with which they happen to be familiar; to shake still more the shameful conception of Church music as merely an attraction—a sort of pretty rattle to lure the congregational baby to church; to do our task, or the beginnings of it. We have a deal to learn, and we musical clergy most of all.

[By kind grace of the Editor I am permitted to add that the MS. of this article was in his hands some time before the publication of Dr. Alcock's very interesting review in last month's *Musical Times*. The various striking coincidences in the views expressed in the two articles were therefore arrived at quite independently.—J. L. B.]

ST. BEES' PRIORY CHURCH: T. A. WALMSLEY CENTENARY.

On Sunday, January 25, the centenary of Thomas Alwood Walmsley's birth was celebrated at St. Bees' Priory Church. The whole of the Canticles and Psalms for the day were sung to his chants. At the evening service his Anthem 'Not unto us' was given. Mr. F. J. Livesey, the organist and choir-master, played as a voluntary Walmsley's newly published organ work—the Prelude and Fugue in E minor.

At a meeting of the Hampshire Association of Organists, held at Winchester on January 17, Dr. William Prendergast (the President) read a thoughtful and ably-written paper on 'The use of Church music now and in the past.' An interesting feature was a sturdy advocacy of Stainer's music. He said: 'Those who profess to admire the purely contrapuntal school at the expense of that of modern times sometimes sneer at the "sentimentality" of the music of Victorian writers, especially that of Stainer. Few people have done more real good for Church music than John Stainer. A man of his skill, endowed with a devout and tenderly human nature, was needed to breathe the spirit of life upon the dry bones of Cathedral music at the time he began his career, and he set a splendid example in the way in which he discovered hitherto unrealised fountains of beauty in the works of the great composers, and by writing music which, if not elaborate, is of an intensely religious character. "Do men gather grapes of thorns, or figs of thistles?" Call Stainer's music cheap and empty if you will, but is there no pearl concealed in the simple strains, for instance, of that little anthem, "What are these that are arrayed in white robes?" which, sung as it should be, goes straight to the heart; or in the phrase "and to guide our feet into the way of peace," in his E flat Benedictus? Are there many works of the great Elizabethan period which can bring about a like result? Whilst it is true that there is much that is fine and noble which first saw light in the 17th century, the mere fact that it belonged to that age is not in itself sufficient to warrant its use to-day.'

Mr. Russe (Bournemouth) said he was particularly pleased to hear Dr. Prendergast speak up for 'dear old Sir John Stainer.' Mr. Chandler (Bournemouth) said that Stainer had immense influence, and it was 'not going too far to say that he started Church music again—gave it new life.' Mr. Cook (Southampton) spoke in a similar strain.

Mr. Seymour Pile, organist of St. Peter's Parish Church, Petersfield, informs us that he has at his residence an organ which is the work of Father Smith (Schmidt). It is in a beautiful oak case about 8 feet high, and is in playing order, the diapason tone being excellent. It has a very rare stop in it, a wood mixture of three ranks. The keyboard is typical of the time, black keys (white) and white sharps—a G organ. Every stop speaks, and it is all playable.

SPECIFICATION.

Open Diapason (Bass).	Open Diapason (Treble).
Stopped Diapason right through.	Principal Treble.
Principal Bass.	Fifteenth Treble.
Fifteenth Bass.	
Sesquialtera 3 ranks to middle C, then 2 ranks under name of Cornet.	
Flute Treble to middle C sharp.	

The Father Willis organ at Cardiff Parish Church has been renovated and improved by the original builders, Messrs. Henry Willis & Son, and an electric installation has been put in by the Rotasphere Company. The alterations have been carried out under the supervision of the organist, Mr. G. H. Cole.

The Feast of the Purification was observed as the Patronal Festival at St. Mary the Virgin, Tottenham. Dr. William A. Hall's sacred Cantata, 'The Presentation in the Temple' (specially composed for this Church), was performed with orchestral accompaniment under the composer's baton. The solo parts were sustained by Miss Mabel Manson, Mr. Webster Millar, and Mr. Charles Rule. Mr. T. H. J. Large presided at the organ.

A recital of Russian *a cappella* music was given on January 28 by the Æolian Choir, Brooklyn, at the Central Congregational Church. Fifteen choral pieces were sung, the composers being Tchaikovsky, Kastalsky, Nikolsky, Bortniansky, Gretchaninov, Tschesnokov, Rachmaninov, Schvedov, and Pavlov.

At the House of Laymen, Church House, Westminster, on February 17, Mr. Royle Shore gave a demonstration to illustrate a practical scheme of Church Music Reform by which it is proposed to standardize suitable music, ancient and modern, for use of the people, with or without the help of a choir, and to propagate its acceptance.

The Rev. Walter Marshall, joint author, with Mr. Seymour Pile, of the 'Barless Psalter,' gave a lecture on Psalmody and the methods laid down in that book, at St. Paul's Chapter House, on February 18.

A presentation, in the form of a gold watch, was made on February 17 to Mr. B. J. Bowen, organist and choirmaster of Trinity Presbyterian Church, Middlesbrough, as a mark of appreciation of his twenty-five years of service.

We have received programmes of the nineteen organ recitals given by Mr. A. E. H. Nickson at the Church of St. Peter, Melbourne, during the year 1913. In every case but one a work of Sigfrid Karg-Elert was performed.

A fund is being raised at Manchester for placing a memorial tablet to the late Benjamin St. J. B. Joule, a well-known Manchester organist, in Holy Trinity Church, Hulme.

A complimentary dinner was given on February 5 to Mr. B. Nock, organist and choirmaster at St. Paul's Church, Leamington.

ORGAN RECITALS.

- Mr. L. A. Ladbroke, All Saints' Church, Southampton—Two Christmas Pieces, *W. T. Best*.
 Mr. Greenhouse Allt, Palm Court, Selfridge's—Toccata and Fugue in D minor, *Bach*.
 Mr. H. C. L. Stocks, Oswestry Parish Church—Toccata and Fugue in C major, *J. S. Bach*.
 Mr. Herbert A. Carruthers, Cathedral Church of St. Mary, Edinburgh—Pastel, Op. 92, No. 1, *Karg-Elert*.
 Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham—Impromptu Pastorale in G major, *Bach*.
 Mr. W. E. Belcher, Ludlow Parish Church—Dithyramb, *Basil Harwood*.
 Mr. Albert Orton, Walton Parish Church, Liverpool—Triumphal Song, *A. H. Breuer*.
 Mr. Sidney Coote, H.M. Royal Dockyard Church, Sheerness—Choralvorspiele, Nos. 10 and 12, *Reger*.
 Mr. Nelson V. Edwards, First Presbyterian Church, Londonderry—Choral Prelude, 'St. Anne,' *Parry*.
 Mr. Herbert Hodge, St. Nicholas Cole Abbey, Queen Victoria Street, E.C.—Cinq Antiennes, *G. Debat-Ponsan*.
 Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Sonata No. 2, E minor, *James Lyon*.
 Mr. Alfred E. Floyd, Ludlow Parish Church—Dithyramb, *Basil Harwood*.
 Mr. A. E. H. Nickson, Church of St. Peter, Melbourne—Choral-Improvisation on 'In dulci Jubilo,' *Karg-Elert*.
 Mr. Stanley Jones, Ecclesall Church, Sheffield—Sonata in the style of Handel, *Wolstenholme*.
 Mr. L. A. Hamand, Ludlow Parish Church—Choral Prelude on 'Rockingham,' *Parry*.
 Mr. P. W. Pilcher, Ludlow Parish Church—Choral-Improvisation 'Schmücke dich,' *Karg-Elert*.
 Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Introduction and Passacaglia, *Bellerby*.
 Dr. Orlando A. Mansfield, Wilson College, Chambersburg, Pa.—Larghetto in C minor, *Capocci*.
 Mr. G. H. Cole, St. John's Parish Church, Cardiff—First Sonata, *Guilman*.
 Dr. G. H. Smith, Sculcoates Parish Church—Andante in G, *S. S. Wesley*.
 Mr. F. Monk, Chertsey Parish Church—Prelude on an old Irish church melody, *Stanford*.
 Miss Ethel A. Pakes, Christchurch, Gorey, Ireland—Marche Solennelle, *Maitly*.

APPOINTMENTS.

- Mr. Harvey Grace, organist and choirmaster, St. Mary Magdalene's, Munster Square.
 Mr. Owen Jarratt, organist, Wemyss Castle, Fife, N.B.
 Mr. T. C. L. Pritchard, organist and choirmaster, Bellhate Church, Glasgow.
 Mr. Frank Radcliffe, organist and choirmaster, St. Mary Parish Church, Nottingham.
 Mr. Harry Williams, organist, and Mr. Harry Hancock, choirmaster, Audley Parish Church.

Reviews.

EARLY BODLEIAN MUSIC: VOL. III.

Early Bodleian Music. Introduction to the Study of some of the Oldest Latin Musical Manuscripts in the Bodleian Library, Oxford. By E. W. B. Nicholson, Bodleian Librarian. With seventy-one colotype facsimiles.

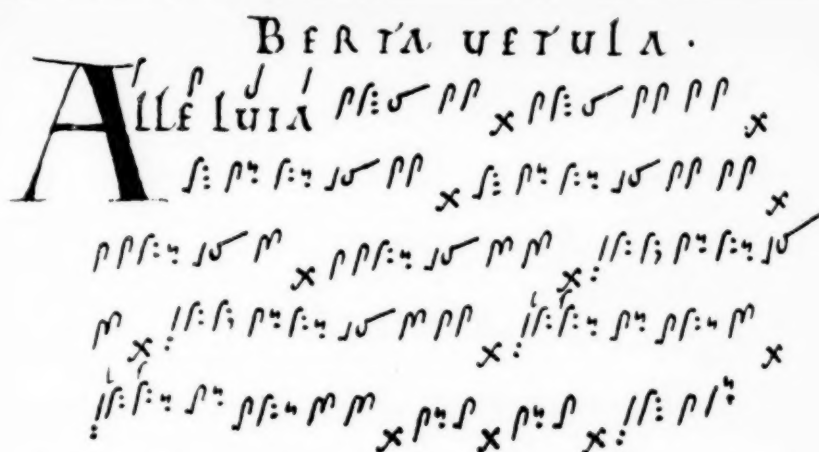
[Novello & Co., Ltd.]

This sumptuous volume marks the completion of the late Sir John Stainer's scheme for the publication of a manuscript secular music in the Bodleian Library dating from before 1500 A.D. The first two volumes were published in 1901, shortly after Sir John's death, and contained 110 facsimiles of musical manuscripts ranging in date from 1185 to 1505 A.D., with transcriptions in modern notation. A few secular or semi-secular pieces of an earlier date, written in neums, were omitted because they could not be transcribed with any certainty. Until a later period of their use neums were ordinarily written without any stave and without any pitch-signature. They served, doubt, to refresh the memory of a singer who was almost familiar with the melody, but to anyone who was not familiar with it they can have conveyed only the vaguest outline of the rise and fall of the music. It is only when the melody can be traced in a later stave notation that any certain meaning can be extracted from early neums.

For these reasons no music written in neums was admitted to the first two volumes. Mr. Nicholson, however, has already devoted a good deal of time to the study of the palaeography of these earlier MSS., and it was arranged that his investigations should be continued and eventually published, with additional facsimiles, as a separate volume. Now, after the lapse of twelve years, during which Mr. Nicholson's work was interrupted more than once by serious illness, and finally brought to an end by death, the results of his investigations is before us in an elaborate introduction to a series of facsimiles dating from the 7th to the 12th centuries.

The neums, it must be observed, are not necessarily of the same date as the manuscript in which they occur. They are not likely to have been inserted before the text was written, but they may very well have been added afterwards. The oldest neums hitherto known date from the 9th century, and Mr. Nicholson has not come across any in the Bodleian Library that can with certainty be attributed to an earlier date. In the early part of the 7th century we have the definite statement by Isidore of Seville that 'nisi ab hominibus memoria teneantur soni pereunt, quia scripti non possunt' ('sounds perish unless they are retained in the memory of man, for they cannot be written'), and it is probable that neums did not come into general use before the end of the 8th century. There had, of course, been systems of alphabetic notation in classical times, but in the Latin Church, at any rate, these had fallen into disuse, and had not been replaced by any other.

In this volume, then, the oldest neums are not to be found in the oldest MSS., and in fact the earliest neums in the 7th century manuscript with which Mr. Nicholson's series of facsimiles begins were added at least four hundred years later. From the 9th century onwards, however, there are to be seen in the facsimiles examples of neums in every stage of development. At first they are very simple in character and written all on one



'Little Old Bertha,' from the (Tours-) Winchester Sequentiary, written at the Old Minster, Winchester, in (the third quarter of) the 11th cent.

level, without any indication of rhythm or pitch. Then they are found with 'Romanian letters,' added to give some idea of pitch and phrasing, those most commonly employed being *e* for *equaliter* and *l* for *levare*. Then we come to spaced or 'diastematic' neums, where variation of pitch is shown by variation in the level at which they are written, and finally to neums disposed in relation to one or more lines, which are made to indicate pitch by colour or by the addition of clef signatures, or by both.

Neums are not the only form of notation illustrated. Facsimile No. xvi. shows the original of a hymn to St. Stephen in two parts, written towards the end of the 11th or early in the 12th century in an alphabetic notation in which, apparently, all the letters of the alphabet from A upwards could have been used, though the actual music only ranges between C and N. The following is the transcription of the opening phrase given by Mr. Woodbridge in the 'Oxford History of Music':



Mr. Nicholson's Introduction is for the most part a palaeographical study, the aim of which is to ascertain as nearly as may be the date and provenance of the various manuscripts. He makes no attempt to transcribe the music or to trace the history of particular liturgical melodies. Nevertheless, certain facts and conclusions of the highest

interest to students of musical history do emerge and call for notice in a musical periodical.

The first of these relates to the origin of the music in the 'Winchester Troper,' of which there are manuscript copies at both Oxford and Cambridge, which were edited in 1894 for the Henry Bradshaw Society by the Rev. W. H. Frere.

The Oxford manuscript (MS. Bodley 775) is submitted to a minute analysis by Mr. Nicholson. It consists in fact of three separate manuscripts bound together—a book of Tropes, a book of Sequences, and a book of Proses, all of them containing music written in neums. From internal evidence, which it would be tedious to recapitulate, Mr. Nicholson arrives at the conclusion that the Troper was written at Winchester between the years 971 and 980 A.D., i.e., about a century before the Cambridge copy, and that it is based upon a lost Tours troper. After comparing the tropes in the Bodleian manuscript with those found in other tropers, he writes: 'With these results it is impossible for me to doubt that the basilica of St. Martin outside Tours was a great centre of musical composition, whence tropes not only for Martin but for other Saints were obtained by Martinian foundations, and which from those foundations were borrowed by a few others in local contact or communication with them.' And again: 'I believe that the more the distribution of tropes and proses is investigated the more decisive will be the conclusion drawn that in the 9th and 10th centuries at least the Martinian basilica was a chief, if not the chief, Gallican centre for the composition of sacred music, and that to it not only French churches but many others beyond the confines of France owed a heavy acknowledgment.'

The importance of these statements need not be emphasised, and they derive some confirmation from the fact, which Mr. Nicholson does not mention, that Odo of Cluny, the reputed author of the famous 'Dialogus de Musica,' is known to have been 'archicantor' at St. Martin's between 900 and 909 A.D., and in that capacity to have composed hymns and antiphons in honour of St. Martin.

Another matter of musical interest on which light is thrown by these facsimiles is the vexed question of the origin of the four-lined staff of plainsong. Guido of Arezzo, who died about 1050 A.D., is said by some to have been the inventor of a red line for F and a yellow line for middle C, while others assert that he found the red and yellow lines already in use and perfected the staff by adding a black line between them and another black line above them. Now it so happens that one of the Bodleian manuscripts comes from Arezzo itself, where it was written about half-a-century after Guido's death. The neums in it are sometimes written without any lines at all, sometimes on 'blind' lines with the signatures F and c. On some pages a yellow line is used, without any signature, and on others a red line, signed F; but the

red line when it occurs is always painted over the notes, so that it is clearly a later addition. No black lines are employed. Other Italian manuscripts of the 11th and 12th centuries, not from Arezzo, have red and yellow lines signed F and C, which may be contemporaneous with the text, though in every case the colour has been added *after* the notes were written; 'but in none of these MSS.,' says Mr. Nicholson, 'have I seen a black line for a or c, and nothing but the strongest paleographical evidence would allow me to believe that such a line was ever written by or in the time of Guido of Arezzo. That the red and yellow lines existed *before* him I shall also disbelieve till similar evidence is forthcoming. That Guido himself invented those two lines—though even on that point I have uttered a note of doubt—seems to me more probable than not. It is quite possible that when he wrote his letter to Brother Michael he had only *spaced* the neums in his Antiphoner, and that the further improvement of coloured lines and signatures was added by him afterwards.'

Mention is made above of certain 'secular or semi-secular' pieces, the discovery of which led to the separate publication of this volume. They occur in the Sequentiary and Proser which follow the Winchester Troper in MS. Bodley 775. The Rev. W. H. Frere, in his book on the Winchester Troper, had observed that some sequence melodies are called by fanciful names, and might perhaps be secular, such as 'Berta Vetula,' 'Frigdola,' 'Planctus Cygni,' &c. In most cases only the names of the tunes remain as an indication of their secular origin, but in the case of 'Planctus Cygni' ('The plaint of the swan') Mr. Nicholson has been able to give us an English translation of the text, which proves to be a prose poem of remarkable beauty, opening thus:

'Let the children complain with one bewailing
Of the winged swan who crossed the water-plains:
O, how bitterly she kept lamenting that she had left
The flowery dry lands and had sought the deep seas.'

It is clearly composed in a secular spirit, and merely adapted to sacred purposes by the addition of two lines at the end. With regard to 'Berta Vetula,' or 'Little Old Bertha,' of which only the title survives, the suggestion may perhaps be hazarded that it referred to the notorious Bertha, wife successively of Theobald II., Count of Provence, and Adalbert II., Duke of Tuscany, of whom Gibbon writes: 'France and Italy were scandalised by her gallantries; and till the age of three-score her lovers of every degree were the zealous servants of her ambition.' She died in 925 A.D.

Mr. Nicholson concludes his Introduction with a warm tribute to the memory of Sir John Stainer, and to the 'enthusiasm and generosity with which he undertook for the Bodleian Library a work the like of which has not to my knowledge been undertaken for any of the other greatest libraries of the world.' These three fine volumes of 'Early Bodleian Music' do indeed afford a splendid example of what might be done in other great libraries. Whether it is creditable to the University of Oxford that the execution of such a work should have been left to the enterprise and munificence of private individuals, publishers as well as editors, is another matter. As the years go by manuscripts tend more and more to accumulate in public libraries. There is the 'dead hand,' which never relaxes its grasp. No Statute of Mortmain checks their acquisitiveness. The vision of a 'Sale by order of the Executors' which haunts the private collector, has no terrors for them. And as their collections grow, the more appalling does the risk of disaster by fire become. A manuscript once destroyed cannot be replaced 'for love or money.' The only means by which it can be in a sense insured is by reproduction in facsimile: and insurance of this kind ought to be regarded as a duty attaching to the possession of any manuscript of exceptional value. Our universities spend considerable sums every year on editing ancient texts and rendering obsolete the work of previous editors. If they would devote some portion of the money to publishing the manuscripts themselves in facsimile, they would be doing work of *permanent* value, and would certainly earn the gratitude of all students.

The recent Revolution in Organ Building. By George C. Miller.

[New York: The Charles Francis Press.

London: Novello & Co., Ltd.]

This is a book which may be read with interest and profit, even by those who do not find themselves seeing through the eye to eye with the author. For example, there are many organists of standing who are by no means convinced of the advantage of enclosing the various manuals in swell-boxes. The result of such a proceeding is to induce, not variety, but monotony, though it may be conceded that for certain special effects the plan has something to be said for it. Again, we must refuse to believe that the specially efficacious swell-box of Hope-Jones 'does away with the need for soft stops in an organ.' A loud stop made soft by being enclosed in a box diminishing its power 'by many hundreds per cent.' has not the distinctive character of a genuine soft stop. Nor can the necessity for manipulating swell-shutters for each manual end in anything else but a race of one-legged pedallers, of which there are already enough.

Speaking of the *crescendo* pedal, Mr. Miller says: 'It is little used in England. It is the fashion there to regard it merely as a device to help an incompetent organist. It is contended that a *crescendo* pedal is most inartistic, as it is certain to be throwing on or taking off stops in the middle, instead of at the beginning or end of a musical phrase. In spite of this acknowledged defect, many of the best players in America regard it as a legitimate and helpful device. English prejudice against the *crescendo* pedal is based solely upon the defect which Mr. Miller acknowledges, so our withers are unwrung.'

While Mr. Miller's book is perhaps too much in the nature of a sustained pan on Mr. Hope-Jones, it contains a mass of closely-packed, useful information. There are numerous illustrations of various mechanical devices and consoles, and portraits of Barker, Cavallé-Coll, Willis, and Hope-Jones,—the four men to whom, according to the author, we owe the 'recent revolution.' The book is brightly written, and is not without occasional traces of its Transatlantic origin.

Te Deum. Set to music in F. By John E. West.

Benedictus. Set to music in F. By John E. West.
Parish Choir Book, Nos. 912, 913.

[Novello and Co., Ltd.]

Mr. West's setting of the morning canticles is modern church music of the best type, vigorous and free in style, but with melody, harmony, and even rhythm plainly influenced by ancient ecclesiastical models. Such phrases as that with which the 'Te Deum' opens, the broad theme at the words 'The holy Church throughout all the world,' and kindred motives in the 'Benedictus' (especially that set to the words 'As he spake, &c.'), unmistakably show the influence of plain-song. They are so well harmonized, however, and the organ part is so interesting, that they give no impression of triteness. The imitative writing is skilful without being dry, an excellent example in the 'Te Deum' being the page and a half of canon between treble and tenor with the alto and bass toying with the same device. A link between the 'Te Deum' and the 'Benedictus' is provided by the music set to 'praise Thee' in the former doing duty for 'Blessed' in the latter, the word being repeated softly in parenthesis, so to speak, by the unaccompanied choir after each of the first few phrases of the 'Benedictus,' which are sung in unison,—an effective device. The vocal-writing throughout is grateful, some specially pleasing passages being given to the trebles. The composer has avoided irritating repetitions of words, with the result that the Canticles are of very moderate length.

Four lectures on English song. By W. Fothergill Robinson.
[Sydney Acott & Co., Oxford.]

This booklet provides an excellent summary of the progress of song-making in the British Isles, from the Celtic harpers to Dr. Vaughan Williams, and of the outside and inside influences to which it has been subject. Mr. Robinson has evidently been a close investigator of his topic, which he analyses systematically.

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Lachinvar. Air with variations. For S.A.T.B. (unaccompanied). Words by Scott. Music by Charles Wood. [The Year-Book Press.]

Dr. Wood's choral ballad may be commended to well-equipped choirs in search of a picturesque work on a more extended scale than a part-song. The Variations illustrate the poem admirably, especially in the section for tenor solo, accompanied by divided altos and soprano solo, and in the dance section (*Alla gagliarda*) in which the quaint flourish at the end of each strain is very characteristic. The *Finale*, describing the elopement, is spirited and exciting.

Toccata. By W. G. Alcock. Original Compositions for the Organ (New series), No. 28.

[Novello & Co., Ltd.]

Dr. Alcock's *Toccata* is extracted from his recently published work, 'The Organ.' It is designed for soft stops, and is an excellent *staccato* study, as well as a bright and attractive piece of a moderate degree of difficulty.

BOOKS RECEIVED.

Petit Recueil de Chants Français. By H. Carter. Pp. 52. 4s. 6d. net. (Oxford: The Clarendon Press.)

Afro-American Folk-songs. By Henry Edward Krehbiel. Pp. xii. + 176. (G. Schirmer, New York and London.)

Correspondence.

NOTES ON FACTS AND THEORIES RELATING TO JEWISH MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—If your correspondent, Dr. W. H. Grattan Flood, will re-read my article in the January number, p. 21, he will find in my referring to the 'Te Deum' I wrote, 'the so-called Ambrosian "Te Deum." ' Further, as I had established one of my points by referring to Reuchlin's 'De Accentibus' (1518), it would have been superfluous to adduce the testimony of later writers!—Yours faithfully,

ARTHUR M. FRIEDLÄNDER.

88, Sutherland Avenue, W.
February 11, 1914.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Tradition cannot lightly be given up. The two main traditions are (1) that the 'Te Deum' was composed by St. Ambrose and St. Augustine (of Hippo), at the baptism of the latter; and (2) that it was composed by St. Hilary. Both traditions have so much to support them, that were it not for the fact that there are two, so much stress would not be laid on 'internal evidence.' Certainly if we take the 'Te Deum' as it stands as a complete whole, it could never have been composed by St. Ambrose or by St. Hilary. In its complete form it may have issued from Lerins, or it may have been compiled by St. Niceta of Remesiana.

But the composite character of the 'Te Deum' must not be overlooked. All critics are agreed that the first part is considerably older than the second. Unfortunately, there are few liturgiologists who are musicians, and fewer musicians who are liturgiologists. We must therefore study both the criticisms of liturgiologists and of musicians side by side.

The general tendency of the former was to give to the opening verses of the 'Te Deum' a Greek origin, and that of an early date—about the time of St. Ambrose and St. Hilary. Musical experts tell us that the music of the first part of the Ambrosian 'Te Deum' is distinctly older than the second; that in fact there is nothing in the first part which could not have been written at the time of St. Ambrose. Now we have further evidence of the antiquity of the music: for Mr. J. Curtis, the Greek music expert (in a note which he is kindly allowing me to publish in my book, 'The Sanctity of Church music') shows that the music is in exact accord with the Greek music of the period in which St. Ambrose lived, and even earlier. Again, returning to the criticism of the text, Milan was the meeting-place of East and West, of Greek and Latin; and most critics seem to have overlooked

the fact that St. Hilary was at Milan in the year A.D. 364. Is it not possible that this may give the solution to the difficulty, and that both traditions may be to a great extent correct? It may be that a Greek hymn, corresponding to the opening verses of the 'Te Deum,' was known at this time at Milan; that a copy of this was carried away by St. Hilary and translated into Latin—this would be sufficient to account for the word 'compositus'; again, this hymn a few years later was used by St. Ambrose at St. Augustine's baptism, St. Ambrose himself setting it to music. That alone is sufficient to account for the fact that it is given the title of 'Canticum SS. Ambrosii et Augustini.'

Both liturgiologists and musicians agree that the change as well in diction as in musical style occurs at about the same point in the 'Te Deum.' Neither tradition seems as yet to be absolutely disproved; the tendency to-day seems rather for the pendulum to swing back to the traditional authorship, which no one now would consider to refer to the hymn as a complete work.—Yours faithfully,

T. FRANCIS FORTH.

'DICTION' OR 'ELOCUTION.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—May I inquire through your columns why the word 'diction' has become so much used among musicians when elocution or articulation is meant?

Even in our principal musical examinations marks are allotted to singers for 'diction.'

According to the best authorities, diction means the *choice of words* in speaking or writing, or the 'style' in composition. With choice of words a singer has nothing to do, having only to sing the words set; but with elocution or good delivery of words—which includes good articulation, right emphasis, and expression—he has.

Why, then, not use the right definition? A teacher should not have to explain to a pupil that an Examining Board is incorrect in its definition.—Faithfully yours,

WALLIS A. WALLIS.

Ealing Academy of Music.

MUSIC IN PREPARATORY SCHOOLS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I trust that you will allow me the courtesy of your columns, in which to state briefly the musical curriculum at Farnborough School, Hants, as showing to what extent Preparatory Schools are endeavouring to foster musical culture.

The school consists of about fifty boys, more than half of whom learn music. No boy has less than two lessons per week, and every boy is provided with definite times for practice, which in the case of all the younger boys is supervised. There are seven pianofortes available for practice, and all lessons and a large proportion of practices take place in school hours.

There is a school choir consisting of sixteen boys and the members of the staff, and a full choral service is sung twice each Sunday. The Canticles are sung to settings by such composers as Stanford, Garrett, Stainer, and the like, and an Anthem is performed each week.

There are five choir practices each week, when, besides the learning of the service music, voice-training and sight-reading from notation are systematically taught.

Every Saturday evening the whole school joins in singing school-songs, folk-songs, and national airs.

There is a concert of some sort each term, and at the most important one in the winter term a big choral work, such as Stanford's 'The Revenge,' is performed.

I may add that a special prize is offered each term for music.

I do not contend that results are entirely satisfactory, or that there is no room for improvement; but I do feel that those who are continually decrying the cultivation of music in Preparatory Schools generally show deplorable ignorance of the high-minded and earnest work that these institutions are carrying on.

A. FAIRBAIRN BARNES.

Farnborough School, Hants.

THE MUSIC OF THE FUTURISTS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I have been studying Schönberg's 'Drei Stücke für Klavier,' Op. 11, and these fill me with dismay. I cannot imagine anyone who is satisfied with the music of Bach, Beethoven, Brahms, Wagner; of Strauss, Debussy and Sibelius, calling such stuff as these pieces 'music'! Though I am bound to say, there is (to the eye) a certain shape and symmetry about them, but when they are played, the dissonances are so great and so unthinkable that it is almost impossible to grasp what the composer is aiming at. He is much devoted to the jump of a minor ninth, both in his melodic progressions and in his filling up of the left-hand parts. Now a minor ninth is a very discordant interval, and when you get many of varied tonality in one bar, the discordance is frightful. There is no real ending in any one of them; that of No. 3 being perhaps the most chaotic and inane. Now, what I want to ask—and I feel sure that there are thousands of music-lovers who would agree with me—is this: Are we to throw overboard suddenly all our established canons and rules of musical art, and accept that which our ears and instincts tell us is hideous, because a few ultra-modern composers choose to say 'This is music, *this* is a new musical form to which at present your ears are unaccustomed, but which will soon grow upon you, just as the (to a conventional mind) strange new chords and tonal progressions evolved during the last century of music have done.'

I do not believe it. If we accept the well-known masterpieces as divine inspirations, how can we help regarding such stuff as this about which I am writing as little short of an impertinence?

If music is to become nothing but a string of clashing discords, jumping about from one key to another without respect for any tonal system and utterly unconnected with each other, what will happen to our parent forms of composition such as part-writing or chamber music, in which so many great musicians have excelled? These will surely have to be relegated to Limbo.*

Some people affirm that Wagner is getting out of date. Surely no really beautiful works of art can ever become so. There is something divine, something of another world which keeps all beautiful creations ever fresh. Crazy and fashions come and go, and I feel convinced that before very long all this uncouth and shapeless music will disappear, along with Cubism and Post-impressionism and everything else which is a mockery of the beautiful in art and in nature.

Rochester. B. L. S.

[* Why? Schönberg has shown that he can create beautiful chamber music. Witness his Sextet.—Ed., M.T.]

Obituary.

We regret to announce the following deaths:

MR. FRANK G. WALSH, for many years organist of the historic church of St. Mary's, Shandon, Cork (associated with Father Prout's song 'The bells of Shandon'), died at Kingston College, Mitchelstown, co. Cork, on January 28, aged sixty-five. Mr. Walsh had been blind from his early youth, and yet he was an accomplished organist and choir-trainer. In private life he was a most genial companion, and was held in the highest esteem. Unaided he walked through the most crowded thoroughfares in Cork, and moved about as if in possession of his sight. In 1909 he resigned his post at Shandon (being succeeded by Dr. Annie Patterson), and retired to Kingston College, which is somewhat on the lines of the Charterhouse. His funeral was large and impressive, and a number of his Cork friends attended at the grave.

HENRY STEPHEN GATES, who died at Brighton on February 6. He was one of the last surviving musicians who could remember Mendelssohn, and had actually played under him. Mr. Gates was born at Brighton in 1829, the son of an organ-builder. In early life he went to London, and was living with Mr. Hopkins, of the Temple Church, in 1847. There he saw Mendelssohn, and played in the orchestra when 'Elijah' was given by the Sacred Harmonic Society at Exeter Hall, Mendelssohn conducting. In 1851 he returned to Brighton, and was organist (to the same clergyman, but at various churches) till 1894; he was also active as musical director and bandmaster. He retired in 1901.

J. HARPER KEARTON, who died on February 6, at his residence at Southwick, Brighton, aged sixty-six, after a long illness. Born at Knaresborough, he started singing at the age of seven as a choir-boy. At fifteen he was appointed organist at a local church, and three years afterwards became tenor singer at York Minster. Two years later he was appointed to a vicar-choralship at Wells Cathedral, Somerset, and during his nine years' stay there he was music-master at Wells Grammar School and at St. Anne's School, Baltonsborough, professor of singing at Downside College, near Bath, and organist at Croscombe. After a period at the Royal College of Music, under the tutorship of Sir A. Sullivan and Signor Randegger, he was appointed in 1877 vicar-choral at Westminster Abbey, and thenceforward rapidly made his way. He sang frequently for Sir August Manns at the Crystal Palace, for the Sacred Harmonic Society at the Monday and Saturday Popular Concerts, at



[Photo by Arthur Weston.]

the Covent Garden Promenade Concerts, at the Promenade Concerts given at Her Majesty's Theatre in 1886, and at Festivals in company with Sir Charles Santley and Madame Albani amongst others. At the Jubilee Service held at Westminster Abbey he had the honour of being chosen to sing the tenor solo in the late Prince Consort's Te Deum. After a severe attack of rheumatic fever, whilst continuing his appointment as principal tenor at Westminster Abbey and limiting the amount of his concert work, he became principally identified with the Westminster Singers' Quartet, of which he was the originator and musical director. He was a composer of numerous musicianly and refined vocal and instrumental works, including organ music, church anthems, madrigals, glees, part-songs, and vocal duets. His wife and six children survive him.

ANN STAINER (sister of the late Sir John Stainer), died on January 30, aged eighty-eight. For fifty years, from 1849, she held the post of organist of the Magdalen Hospital Chapel, Streatham, and during the whole of that half-century she never missed a single service. This probably is a unique record. She sang soprano in the choir on the occasion of the first performance in this country of the Bach 'St. Matthew' Passion music, which was given under Sir W. Sterndale Bennett. She was for some years a member of Henry Leslie's Choir.

CLARA ANNE CUMMINGS, on February 4, at Sydenham, Dulwich, the wife for fifty-nine years of Dr. W. B. Cummings, in her eightieth year. She was the daughter of John William Hobbs (1799-1877), a noted tenor singer. Mrs. Cummings had for some years past been an invalid. Deep sympathy is felt for Dr. Cummings.

THOMAS BRANDON, aged eighty-four, in his day a well-known vocalist. As a lay-clerk at Gloucester Cathedral he was a fellow-worker with Dr. S. S. Wesley. His last professional appearance occurred in 1895.

WILLIAM SIMMONS, a cottager of Flyford-Flavel, Worcestershire, the constructor of the one-manual organ described in our issue for February, 1911, as 'The organ that took twenty years to build.'

ARTHUR SIMMS, Mus. Bac., at Hythe, Kent, on February 4. He was born at Birmingham in 1839.

The Rose of the Valley.

March 1, 1914.

PART-SONG FOR S.A.T.B.

Words by CHARLES DIRDIN.

Air by W. REEVE.

Adapted from an Arrangement by W. KNYVETT.

LONDON: NOVELLO AND COMPANY, LIMITED: NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

SOPRANO.

The . . Rose . . . of the val - ley in . . spring - time was . .

ALTO.

The . . Rose of the val - ley in spring - time was

TENOR.

The . . Rose . . . of the val - ley in spring-time was

BASS.

The . . Rose of the val - ley in spring - time was

(For practice only.)

mf gay, But the Rose . . . of the val - ley, *pp* it . . wi - thered a -

mf gay, But the Rose of the val - ley, *pp* it wi - thered a

mf gay, But the Rose of the val - ley, *pp* it . . wi - thered a -

mf gay, But the Rose . . . of the val - ley, *pp* it wi - thered a -

mf *pp*

way ; . . The swains all ad - mired it, its . . prai - ses re -

way ; The swains all . . ad - mired it,

way ; . . The swains all . . ad - mired it, its . . prai - ses re -

way ; its . . prai - ses re -

- peat, An . . em - blem of . . vir - tue so . . sim - ple and . .

- peat, An em - blem of vir - tue so . . sim - ple and

- peat, An em - blem of . . vir - tue . . so sim - ple and

- peat, An em - blem of vir - tue so . . sim - ple and

sweet, an . . em - blem of . . vir - tue so . . sim - ple and . .

sweet, an em - blem of vir - tue . . so sim - ple and

sweet, an em - blem . . of vir - tue so sim - ple and

sweet, . . an em - blem of vir - tue so sim - ple and

sweet... and soon, well - a -
 sweet... and soon, well - a -
 sweet... But the blight marred the . . blos - som, and soon, well - a -
 sweet. But the blight marred the . . blos - som,
 day! The Rose of the . . val - ley, it . . wi - thered a -
 day! The Rose of . . the . . val - ley, it . . wi - thered a -
 day! The Rose,
 it . . wi - thered a -
 way... the Rose of the . . val - ley, it . . wi - thered a - way.
 way... the Rose of the val - ley, it wi - thered a - way.
 the Rose of . . the val - ley, it wi - thered a - way.
 way, the . . Rose of . . the val - ley, it wi - thered a - way.

f *mf* *mf* *mf* *pp* *pp* *pp*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into three systems, each with four staves. The first two staves of each system are for the voice, and the last two are for the piano accompaniment. The lyrics are written below the voice staves. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). There are also triplets indicated by a '3' over a group of notes.

mf
The Rose . . of the val - ley, By the
mf
The Rose . . of the val - ley, By the
mf
a . . truth can im - part,
mf
a truth can im - part, By the
mf
Rose . . . of the val - ley I . . pic - ture my heart. . .
Rose of the val - ley I . . pic - ture my heart.
I pic - ture my heart. . . The
Rose . . . of the val - ley I pic - ture my heart. The
f
By . .
By
Sun of . . con - tent . . cheered the morn . . of its birth,
mf
Sun of . . con - tent cheered the morn . . of its birth, By
mf

the in - no - cence ren - dered a . . Heaven . . on . . Earth, by . . *pp*

the in - no - cence ren - dered a . . Heaven . . on . . Earth, by *pp*

the in - no - cence ren - dered a . . Heaven . . on Earth, . . by *pp*

in - no - cence ren - dered a . . Heaven . . on Earth. But *pp*

in - no - cence . . ren - dered a . . Heaven . . on Earth. But

in - no - cence ren - dered . . a Heaven on Earth.

in - no - cence ren - dered a Heaven on Earth.

in - no - cence ren - dered a Heaven on Earth. But

vir - tue and peace left the spot, well - a - day ! And the *dim.*

left the spot, well - a - day ! And the *dim.*

vir - tue and peace left the spot, well - a - day ! And the *dim.*

vir - tue and peace left the spot, well - a - day ! And the *dim.*

Rose of the . . val-ley, it wi - thered a - way, . . the . .

Rose of the val - ley, it . . wi - thered a - way, . . the

Rose of the . . val - ley, it wi - thered a - way, . . the

Rose, it wi - thered a - way, . . the

Rose of the . . val-ley. it . . wi - thered a - way.

Rose of . . the val - ley, it wi - thered a - way.

Rose of . . the val - ley, it . . wi - thered a - way.

Rose of . . the . . val - ley, it wi - thered a - way.

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'THE VANITY OF VANITIES.'

PROF. BANTOCK'S NEW CHORAL WORK.
BY OUR LIVERPOOL CORRESPONDENT.

Prof. Granville Bantock's new Choral Symphony for unaccompanied voices, 'The Vanity of Vanities,' was performed for the first time, on February 14, by the Liverpool Welsh Choral Union, to whom with their conductor, Mr. Harry Evans, the work is inscribed. This time Prof. Bantock has found a congenial subject in the Book of Ecclesiastes, arranged in seven detached movements occupying five or six minutes each in performance. In his previous Choral Symphony, 'Atalanta in Calydon,' Prof. Bantock scored for four separate choirs in twenty parts, a combination which was found supremely difficult in performance. Profiting by experience he has greatly improved his plan in 'The Vanity of Vanities,' which is written for one choir divided into twelve parts: two each for sopranos, mezzo-sopranos, contraltos, tenors, baritones, and basses. This method approaches the composer's ideal much more readily and naturally, and it was evident that twelve singable vocal parts provide amply sufficient variety of tone-colour. It is certain that Prof. Bantock has been impressed by the choral competitions at which he has officiated as adjudicator, to a far greater extent than any English composer of late years. And he has made practical use of his discovery of the almost limitless colourings possible with varied tone strata of human voices. Of course these latter must belong to practised and highly-trained singers, but given such material as the three hundred singers of the Welsh Choral Union, Prof. Bantock has proved that unaccompanied voices have possibilities in combination hitherto unexploited. In carrying on the traditions of the old English choral writers Prof. Bantock has discarded their simple set forms of contrapuntal expression almost entirely, and has invented a new style. This, for lack of a better term, may be described as choral improvisation with a far greater breadth of harmonic treatment than obtained in the days of Byrd, Gibbons, or of Purcell, whose chorus 'Soul of the world,' from his 'St. Cecilia's Day,' was a happily-chosen prelude sung immediately before 'The Vanity of Vanities.' Here we had 'the laws of true proportion joined, made up of various parts one perfect harmony.' The fugal form, however, is one which Prof. Bantock does not press into his service. He finds dramatic and emotional expression in choral recitative, antiphony, and choral expansion. It is music of a type which greatly interests finely-trained singers, and the necessarily severe rehearsals which this especial body of chorists underwent proved a source of pleasure to them in evolving rich and novel harmonies which varied from the indefinable sighing of an æolian harp to the full-toned splendour of a mighty organ. Of the seven divisions, the opening and antiphonal fourth movements are especially fine. The initial theme, 'Vanity of Vanities,' is one of nobility and arresting significance, and is heard again in the final bars of the work as a faint echo of the insoluble enigma of the words.

The second movement, 'I said in my heart,' is one which is immediately noticeable, for it is cast in the rhythm of an Oriental dance, the *bouche fermée* effect being used in a novel and original fashion. In this movement the composer uses a continuous melodic figure which gives way to an allargando of stern and strenuous chords for the final words, 'And there was no profit under the sun.' It is remarkable that there is so little monotony in the prevailing reflective treatment of the text, and it is apparent that in such incessantly modulatory music, key-signatures are of little significance in movements which begin in one key and end in another. Whatever the manner, one is led to the conclusion that the composer has managed to express clear intuitions of the problems of life and death in his profoundly moving musical setting of King Solomon's enigmatical philosophy. He has not set out with the intention of writing merely beautiful music, but has occasionally achieved it in a remarkable way.

The work had a most attentive hearing, and after each movement a torrent of applause broke out—it seemed spontaneously. This was no doubt largely due to the significance of the choral performance, in which the choir and conductor surpassed all their previous records. It is a case in which the composer and choir have been mutually stimulating. The heartiness of the greeting which awaited Prof. Bantock when called to the platform was such as he will surely not readily forget.

OPERA IN LONDON FROM 1700 TO 1740.

On January 20 Dr. W. H. Cummings read a paper at the meeting of the Musical Association on 'The Lord Chamberlain and Opera in London from 1700 to 1740.' In his possession was a folio volume comprising more than eighty papers referring to matters connected with the theatres at Drury Lane, Covent Garden, and the Haymarket; and from these he had extracted a number of interesting details concerning the giving of Italian opera during the period specified. These documents, which were originally in the possession of Thomas Coke, the Vice-Chamberlain, included letters, agreements, lists of salaries, receipts of various performances, and autographs of notable persons. The Crown had for many years assumed the right of regulating all theatrical representations in London and Westminster, and eventually only certain theatres, licensed by the Lord Chamberlain, were permitted to perform plays and kindred entertainments.

Queen Anne possessed considerable musical talent and love for the art, though she had no love for theatrical performances, and one of her first acts on ascending the throne was to issue 'Royal commands for the better regulation of theatres,' which provided that no plays or operas should be produced without licence. All who infringed these 'Commands' were liable to 'such punishment as the Law inflicts upon Vagrants and Vagabonds.' Early in the reign, a new Opera House was erected in the Haymarket by Captain Vanbrugh, where His Majesty's Theatre now stands, and while it was being built, musical performances were given at Drury Lane Theatre. At this time Thomas Clayton, formerly a member of the Royal Band, had returned from Italy, bringing with him a stock of Italian songs, which he altered, translated, and adapted to form an opera, with the title 'Arsinoe, Queen of Cyprus.' This, with great self-confidence, he put forward in order 'to introduce the Italian manner of singing to the English stage, which has not been before attempted.' The music and the libretto were alike contemptible, but the public applauded the performance of the opera for twenty-four nights in the first season and eleven nights in the second season.

The Queen's Theatre, Haymarket, was opened on April 9, 1705, with a new opera called 'The triumph of love,' but it proved quite unsuccessful. A year later 'Camilla,' composed by M. A. Bononcini, brother of Handel's rival, was produced at Drury Lane with great success, receiving sixty-four performances in four years. This was sung in Italian and English according to the nationality of the singers, a circumstance which afforded the wits and critics an opportunity to indulge in ridicule, though the audiences accepted the situation with indifference. A like absurdity prevailed in Germany, where it was customary to sing the recitatives in German and the airs in Italian. The heroine of the piece 'Camilla,' was represented by Mrs. Tofts, whose English was responded to in Italian by Valentini, who personated Turnus.

Mrs. Tofts had an exquisite, silver-toned voice; she acted with such intensity of feeling that at last her mind gave way, and she became obsessed with the idea that her mimic state was real. On one occasion, at the Duke of Somerset's, some thirty gentlemen, after she had sung, desired to kiss her. She permitted them to do so on payment of a guinea a kiss. Some had three, some four, and others, more extravagant, paid for five at that price.

Vanbrugh was for some time stage-manager at the Queen's Theatre, but his ventures not having been profitable he assigned the whole concern to Owen Swiney, who produced in 1708 'Pyrrhus and Demetrius,' by Alessandro Scarlatti. His company included a notable singer, Nicolini Grimaldi, afterwards known as Nicolini, who received £322 10s.

In 1710 Handel came to England, and was engaged to write an opera for the Haymarket. 'Rinaldo' was completed in fourteen days, and secured an instant success. The magnificent stage display, coupled with the great beauty of the music, astonished the audience, and the opera was received with unprecedented enthusiasm. The papers include one in Heidegger's hand: 'May the 5th, 1711. Mr. Collier agrees to pay Mr. Lunican for the copy of "Rinaldo" this day the sum of eight pounds, and three pounds every day "Rinaldo" is play'd till six and twenty pounds are pay'd, and he gives him leave to take the said Opera in his custody after every

day of acting it, till the whole six and twenty pounds are paid.' This payment was for copying the vocal and orchestral parts.

Another memorandum shows various payments, but in every instance there was a significant item of a large sum that 'remains due.' Opera management does not seem to have been financially successful, and about 1712 Swiney absconded. Handel then produced some operas at the Haymarket, notably 'Amadigi,' which was so popular that the management were compelled to issue an edict against encores.

The opera performances at the Haymarket came to an end in 1717, but after a lapse of two or three years, a number of noblemen associated themselves in a new venture, and with a guarantee fund of £50,000 established the Royal Academy of Music. Bononcini was invited to come from Rome, Ariosti from Berlin, and Handel was commissioned to travel to Dresden to engage eminent vocalists. Amongst the operas produced in the first season was Handel's 'Radamisto,' which was received with great enthusiasm. The directors thought it would be a clever thing to have an opera composed by the three men already mentioned, each to write one Act. Bononcini and Handel accepted the commission, but as Ariosti did not arrive in London in time, the first Act was written by Filippo Mattei. Grove, Burney, Hawkins, Rockstro, and others all make a mistake in assigning the music to Ariosti. Dr. Cummings remarked that he possessed Handel's theatre score of the music in the handwriting of his amanuensis, Smith. Here the names of the three composers are given as Pippo (Mattei), Bononcini, Handel. The opera, 'Muzio Scevola,' was not a remarkable success.

Cuzzoni was engaged in 1723 at a salary of £2,000, and three years afterwards Faustina was also engaged for a like sum. The two singers became rivals, and their respective factions indulged in the most disgraceful exhibitions of feeling. The Royal Academy of Music came to an end in 1728. The guarantee fund had been expended—some of it had only been recovered under threat of legal proceedings—and no more could be obtained. It was therefore decided to disband the association. 'The Beggar's Opera' at Lincoln's Inn Fields had undoubtedly captured a large number of persons who previously patronised the opera at the King's Theatre.

In 1729 Handel and Heidegger became partners. One of the singers engaged by them was Senesino, at a salary of 1,400 guineas for the season. The Duchess of Marlborough patronised Bononcini, and a rival opera company was established in 1732 at Lincoln's Inn Fields. When Handel's partnership with Heidegger came to an end in 1734, the rival 'Opera of the nobility' stepped in, and became Heidegger's tenants. Handel went to Lincoln's Inn Fields, and then to Covent Garden Theatre. After five years of rivalry both enterprises ceased operations, the 'Opera of the nobility' with a loss of £12,000, and Handel with a loss of £10,000.

After Handel's recovery from the illness which followed, he again essayed the production of opera, but after January, 1741, he turned his attention to the composition of oratorios. By his labours he had raised the standard of operatic music in this country to an eminence found nowhere else in Europe, except at Dresden, where Hasse was similarly engaged for a period of twenty-five years.

THE GIGUE.

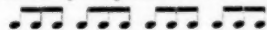
At the Meeting of the Musical Association held on February 17, Mr. Jeffrey Pulver read a paper on 'The Gigue.' He claimed it as a British production, thoroughly in keeping with the traditions of the nation. Discussing the name, he said the word was found in a great many forms. Although it was the general practice to derive it from *Gigue*, the fiddle, he thought it was provable that the one had little or nothing to do with the other; that where the noun *Gigue* or *Giga* was used to denote the instrument, the dance sense was not applied. Similarly, those languages or dialects that used the verb *gigue*, meaning 'to dance,' did not have the noun at all. Summing up all the etymological evidence, Mr. Pulver was of opinion that the word *Jig*, meaning a dance, was traceable to a Northern source. It had nothing

to do with the *Giga*, meaning a fiddle, the connection between the two being purely accidental.

There were two distinct varieties of the form, the English and the Italian. The figure:



formed the basis of the true English Jig, the Italian form being characterized by the prevalence of running triplets:



It was impossible to say when the first piece of music was used in this English jig form and rhythm, but probably long before it was named. The first named specimen the lecturer had been able to find was by 'Mr. W. Birde, organist of Her Maestie's Chappell,' in 'My Ladye Nevell's Virginal Booke.'

At the middle of the 17th century the Jig began to be looked upon as a purely instrumental piece, and as soon as this use became common, the form increased in favour with the composers of the period. Soon no entertainment was complete without a Jig, plays were brought to a close with the form, the sailor's farewell to England was a Jig, and considering this, the wonder was how anyone could possibly think of the Jig as being anything but essentially English. The passing of the Crown to the House of Hanover marked the decline of the popularity of the form in England.

The Jig was introduced from England into Scotland and Ireland. The Scotch Jig is mentioned much earlier than the Irish, but if Ireland was the last to make it welcome, it was also the last to retain it in favour. To-day, the term Jig is immediately associated with the sister isle, and an 'Irish Jig' is held to be synonymous with gaiety.

Charles II. sent many of his musicians, such as Bonini and Humphrey, to France, and the introduction of the Jig into that country seems to date from the period of their visit. Lully used the form, but it does not seem to have caught on greatly in France. As regards Italy there was a still greater scarcity of Giges as dances. In the case of the form that the Gigue acquired there, we must remember that the Italians had a tendency to obliterate the distinguishing rhythmic marks of the dance-forms, and nowhere was this plainer than in the Jig, which they transformed into a succession of triplets, a figure of which the Italians were fond. Riemann allows that the Gigue came to Germany from England.

The figure was retained in the Suite of a closing movement until the culminating point of the Partita's history. In Bach's day the instrumental Suite consisted of the Allemande, Courante, Sarabande, and Gigue, and when the form of the last had been sufficiently widened and extended, it was adopted in a similar capacity in the Sonata and Concerto. The Jig played a far more important part in the history of certain musical forms than it did in that of the dance; it suggested the spirit that often gave to the closing movements of the Sonata and Concerto their peculiar character.

'THE ACHARNIANS' AT OXFORD.

The choice of a Greek play by the Oxford University Dramatic Society fell this year upon 'The Acharnians' of Aristophanes, which was given in the New Theatre night from February 18 to 24, as well as at two matinee performances. Certain traditions have grown up round these Greek play performances by undergraduates at the Universities, and one of them is that the humour of the comedy which caricatured political and social conditions of about 400 B.C. shall be brought up to date and be turned against those of the 20th century A.D. by means of the music. One imagines that this tradition governed to some extent the choice of the O.U.D.S. this year, for while 'The Acharnians' is not in itself the most exciting of the comedies of Aristophanes, its talk of wars and rumours of wars, of 'jingoists' and peace parties, of alliances and scares of invasion, give all sorts of obvious opportunities to a composer who is out for fun. Sir Hubert Parry was certainly out for fun when he undertook to supply the necessary music. He marked down the chief points which give some sort of parallel to the politics of to-day, and he picked up a dozen or more tunes from the street, the music-hall and the opera, to become the

motives of individual characters, of parties and various points of view, weaving them together into a deliciously complicated musical argument.

The play, as it was given at Oxford, includes a Prologue and two Acts. The first consists of the scene of the Assembly in which Dicaeopolis, the bucolic peasant, excellently played by Mr. D. W. Llewelyn Jones (Magdalen), protests against the continuance of war, abuses the deputies, the heralds, the ambassadors, and finally concludes a peace for himself and his family. This was preceded by an Overture in which 'An 'orrible tale I've got to tell' is answered by 'Oh dear, what can the matter be'; the warriors of Marathon and Salamis are represented by 'The British Grenadiers' and 'Rule, Britannia.' 'We don't want to fight' is combined with the martial tunes, and from amongst them all the tune of Schumann's 'Merry Peasant' (Dicaeopolis) suddenly emerges. A bit of real Parry comes in to form a contrast, and suggest 'the blessings of peace,' but soon the turmoil breaks out again. A pompous, swaggering tune which seems to remind us of some modern music (we cannot quite say what) takes possession of the score, and is proved afterwards in the course of the play to be the theme of Lamachus, the military hero whom Dicaeopolis derides. The Overture is brought to a brilliant climax by the first three notes of the National Anthem, which are the same as the opening of the *Marseillaise*, starting from the accent, and so we get a peace alliance or an *entente cordiale*.

That is largely Parry's method throughout, the entr'actes and choruses juggle with well-known tunes, punning on them so to speak. The Prelude to Act I., called 'Ancient grudges,' does funny things with growling consecutive fifths in the bass, ragtime tunes, and particularly 'Hitchy Koo.' All these find places in the choruses, which, by the way, were capitally sung even on the first night by the choir of undergraduates. Then there are tricks of orchestration, though perhaps these are not so prominent as in the music to 'The Clouds'; high flute passages over a deep-toned bass in the Overture represent our recent scare about German aeroplanes (of course the Germans equal the Spartans, and their tune is 'Die Wacht am Rhein'), the discomfort of the infirmities up with ropes is suggested by a tune in E major over a B flat pedal, the little pigs squeak on wood-wind instruments all through a minuet specially dedicated to them, and the *Finale* ends with half-a-dozen tunes—the 'Meistersinger' theme, the 'Marseillaise,' 'An 'orrible tale,' 'Rule, Britannia,' and a few others in most admired confusion. We had nearly forgotten to mention the waltz from 'Der Rosenkavalier,' which insinuates itself into the 'Parabasis' at the mention of fluttering foreign tongues, and we have quite forgotten to mention a lot of other things which brought laughter from the audience. Dr. H. P. Allen and his orchestra did splendid work; the players revelled in the cadenza to the first Act, where each instrument is given a tune to play, and left to play it in its own way. The only limit to the fun was that some of the hearers knew more music than Greek, others more Greek than music; but a little knowledge of one combined with a bigger knowledge of the other was sufficient to give us all a good time, and of course Oxford can produce great scholars in both.

ROYAL OPERA, COVENT GARDEN.

FIRST PERFORMANCES OF 'PARSIFAL' IN LONDON.

The chief interest in the Winter German Opera Season was naturally centred upon the first stage performances of 'Parsifal' that have been given in this country. Enormous audiences have been attracted. We imagine that our readers will have been surfeited with the accounts and criticisms of the work and the manner of its presentation that have appeared in the Press; therefore we do not, at least at present, propose to discuss for the thousandth time the ethical and musical problems raised by Wagner's great work. *Parsifal* is *sui generis*. There have always been grave doubts as to its fitness for representation in the garish surroundings of an ordinary repertory opera season. It is hardly conceivable that the average opera-goer will continue to be attracted by the work. It will in the end have to create its own special audience.

Much pains had been expended on the preparation of the Covent Garden performances. Principals and orchestra were

of the best procurable. We gave the cast of the first performance in our previous number. The staging had its effective moments, but it was not always adequate. The moving scenery, about which so much had been heard, excited simply mild derision. When towards the end of the journey it separated and moved in opposite directions the effect was absurd. Herr Hensel was in many respects a satisfactory Parsifal, but his voice was not blendful. Frau Von der Osten has a glorious organ—its resonance is often remarkable, and as Kundry she showed great interpretative capacity. Herr Paul Knipfler sings very impressively, but not even his art could invest with interest the occasional wearisome garrulousness of Gurnemanz. The third Act was thrilling and exalting. Whatever of weakness may be discernible in the work, it is not to be found here. The choral singing of the Knights was fair, but not imposing. Who is responsible for the curious and absurd method of marching by fifts and starts in the processional scenes? The Flower Maidens exhibited excellent voices, but their movements were somewhat restrained—a fault that may have disappeared at later performances. Herr Arthur Bodanzky showed that he is an industrious and competent conductor, if he did not betray genius.

'JOSEPH.' (MÉHUL, 1763-1817.)

It is difficult to understand why this opera was unearthed. True it had never been performed as an opera in this country, but this was scarcely an adequate reason. Still it was interesting to hear its clean-cut melodious strains and smooth Mozartean orchestration. It cannot be said that the story is particularly engrossing, and from the musical standpoint, the fact that all the chief characters were men (one, that of Benjamin, being taken by Frau Greta Jonsson) the vocal tone-colour was monotonous. Herr Plaschke was Jacob and Herr Sembach was Joseph. Mr. Percy Pitt conducted with conspicuous firmness.

The appearance of Mr. Albert Coates as conductor of 'Tristan' and 'Die Meistersinger' will be dealt with specially in our next number.

London Concerts.

ROYAL CHORAL SOCIETY.

The performance of 'The dream of Gerontius' given at the Royal Albert Hall under the direction of Sir Frederick Bridge on February 5, marked a further improvement in the executive ability of the Royal Choral Society and in the insight of the singers into the expressive requirements of this work. Further distinction was imparted to the occasion by the solo singing of Miss Muriel Foster, Mr. John Coates, and Mr. Montague Borwell.

LONDON CHORAL SOCIETY.

The policy of this Society is to bring forward new works or to remedy the neglect into which some older works have fallen. In pursuance of this second design the Society chose for its concert on February 11, a Beethoven programme consisting of 'The mount of Olives' and the Mass in D. It is gratifying to record that a large audience attended, and that the work of the choir, which has never ceased to improve, showed a further access of vitality and power. Many of the choral passages in the Mass were interpreted with striking effect. Both the volume and the quality of the choral tone were always satisfactory. Mr. John Adams and Mr. Robert Maitland took solo parts in both works; Miss Gladys Moger sang in the cantata, Miss Elsa Oswald and Miss Marion Beeley in the Mass. Mr. Arthur Fagge conducted. The London Symphony Orchestra assisted.

THE ROYAL PHILHARMONIC SOCIETY.

The concert given at Queen's Hall, on February 19, had a triple distinction: Strauss's 'Ein Heldenleben' was performed under Mengelberg, Sir Charles Stanford's fourth 'Irish Rhapsody' was performed for the first time, and Mr. Leonard Borwick made his first appearance at these concerts. The Rhapsody had the refined quality characteristic of the composer's music. In terms far from elaborate, it told an interesting tale, and at all times one was impressed with the unostentatious but firm grasp of technique displayed in its outline and detail. Mr. Borwick's interpretation of Schumann's A minor Pianoforte concerto had marked character and authority.

QUEEN'S HALL ORCHESTRA.

The programme of the concert given on February 14 was one of those characteristic blends of stimulant and sedative with which Sir Henry Wood keeps his hold on the public. It opened with Strauss's Overtures to 'Der Burger als Edelmann' and 'Ariadne auf Naxos.' It was interesting to hear them apart from theatre conversation, although with their approach to the character of chamber-music they lost effect in the large hall. Stravinsky's 'Fireworks,' which then received its first performance in England, is a whirling, twisting, crackling mass of sound of that kind that Stravinsky can make better than anyone else, and a wonderful example of orchestral invention. Modern music being thus disposed of for the time, Sir Henry Wood then conducted a continually attractive performance of Beethoven's fourth Symphony, a work that rarely finds its way into a concert-programme nowadays. M. Alfred Cortot gave a poetic and vital reading of Schumann's A minor Pianoforte concerto. The concert was brought to a close with Delius's 'Dance Rhapsody.'

LONDON SYMPHONY ORCHESTRA.

M. Mlynarski was prevented by illness from conducting the concert given by this Orchestra at Queen's Hall on January 26, and Señor Arbos was called in to fill his place. The insight, sympathy, and effectiveness of his interpretations of Dvorák's 'New World' Symphony, and Brahms's 'Variations on a theme by Haydn' gave proof of his high capacity as a conductor. Mr. Paul Kochanski gave an interesting reading of Saint-Saëns's Violin concerto in B minor. Mozart's Overture 'Der Zauberflöte' opened the programme.

At the concert on February 9, Herr Steinbach was the conductor, and as the programme consisted of Beethoven's Pastoral Symphony and the second Symphony and Violin Concerto of Brahms, his powers were displayed at their best. His interpretations of the Symphonies were full of vital force and expression that could be delicate or dignified, and to all his demands the Orchestra responded fully. As soloist in the Concerto, Herr Bronislaw Huberman was impeded by a defective string.

THE NEW SYMPHONY ORCHESTRA.

An attractive Beethoven-Wagner concert was given by this organization under Mr. Landon Ronald at Queen's Hall, on February 12. The seventh Symphony was interpreted with freshness of expression, rhythmic interest, and full beauty of tone. The Wagner orchestral excerpts were the 'Meistersinger' Overture, the 'Siegfried Idyll,' the Prelude and Liebestod from 'Tristan und Isolde,' and the 'Tannhäuser' Overture. Madame Kirkby Lunn sang Wagner's 'Träume' and 'Schmerzen,' and Beethoven's 'In questa tomba' and 'Die Trommel gerührt,' with notable art.

The Orchestral Concerts for Young People organized and conducted by Miss Gwynne Kimpton continue to flourish. At Æolian Hall on January 24 the programme included Tchaikovsky's 'Casse Noisette' suite, and concertos contributed by Miss Kimpton (violin), and Miss Madeline Price (pianoforte). Miss Doris Montrave sang, Mr. F. Gilbert Webb made the explanatory remarks, and Miss Julian Marshall assisted as conductor.

'Llewellyn,' a new Cantata by the rising young Welsh composer, Mr. Cyril Jenkins, was performed for the first time on January 24 by the Alexandra Palace Choral and Orchestral Society under Mr. Allen Gill's direction. It has none of the antiquated phraseology usually associated with the music of the Principality; it follows up-to-date models, and contains much ambitious and effective writing. The Society also gave Max Bruch's 'The power of sound' and Coleridge-Taylor's 'A tale of Old Japan.' The soloists of the concert were Miss Mary Leighton, Miss Dora Arnell, Mr. John Watkyn, and Mr. Stewart Gardner.

The fourth of Dr. R. R. Terry's Bach chamber concerts took place at Westminster Cathedral Hall on January 27. The cantata given were 'Meine Seufzer, meine Thränen,' and 'Meine Seele rühmt und preist.' Madame Amina Goodwin and Mr. F. A. Keene were the soloists in the Concerto in C major for two pianofortes and orchestra.

At Queen's Hall, on January 28, the Royal Amateur Orchestral Society gave an attractive concert. Schubert's 'Unfinished' Symphony was performed, Mr. W. H. Squire played Saint-Saëns's A minor Violoncello concerto, and Miss Ada Forrest sang.

The King was present at the Smoking Concert given by this organisation at Queen's Hall on February 18. Mr. Arthur Payne conducted, and the programme was popular and carefully chosen. A quartet of well-known vocalists sang Liza Lehmann's Cycle, 'Parody pie,' and Miss Annie Godfrey appeared as violin soloist in Wieniawski's 'Souvenir de Moscou.' Mr. Arthur W. Payne conducted on both occasions.

A concert with a programme of the usual popular and attractive character was given by the Great Eastern Railway Musical Society, at Hamilton Hall, on February 4, under the direction of Mr. William Johnson Galloway. The vocalists were Miss Dora Gibson and Miss Florence Taylor.

The programme of the concert given by the St. Paul Exchange Orchestral and Choral Society at Queen's Hall on February 5 included Schumann's Symphony in D minor and Rimsky-Korsakov's Overture 'La nuit de Mai.' Mr. Hamish MacCunn conducted the orchestra, and Mr. Frank Idle the choir. Songs were given by Miss Dora Gibson.

The Strolling Players Amateur Orchestra gave renewed evidence of its high capacity at Queen's Hall on February 12. Under Mr. Joseph Ivimey's direction a performance of Mozart's D major Symphony (No. 38) was given, that let little wanting from the highest standards. Mr. Felix Salmond was soloist in Saint-Saëns's A minor Violoncello concerto, and Madame Blanche Marchesi gave songs.

Elgar's 'King Olaf' was very effectively performed by the Crystal Palace Orchestra and Choir under the direction of Mr. W. W. Hedgcock on February 14. The best features of the performance were provided by the Choir, which sang with unflinching enthusiasm, grasp of the music, and expressive force. There were good quality and balance in the tone, and many of the qualities of a thoroughly trained and well equipped choral body were constantly revealed. The solo parts were entrusted to Miss Carrie Tubbs, Mr. John Boett, and Mr. Norman Williams. The Orchestra, in addition to the exacting task of executing the elaborate score of 'King Olaf,' played Wagner's 'Die Meistersinger' Overture.

CHAMBER CONCERTS.

The performance of Schönberg's Sextet at a concert of the London String Quartet was referred to in our last issue. At the same concert, which took place at Bechstein Hall on January 23, the first performance was given of Mr. H. T. Jervis-Read's setting for four voices, with accompaniment of string quartet and pianoforte, of Maurice Hewlett's poem 'To the daughter of Earth.' This proved emotional and often picturesque and striking music. Mr. H. Wallis Warner's Phantasy in D for string quartet and Dvorák's E flat Quartet formed the remainder of the programme.

The Henkel Quartet played Pianoforte quartets by Mozart, Strauss, and Amédée Reuchsel at Bechstein Hall on January 24. At the same Hall, on January 26, the Gelman Quartet gave a new Quartet by Camille Chevillard. We understand that its key is D flat minor. César Francini's Pianoforte quintet was played, with M. Césaire Gelson as pianist.

On January 28 the British Chamber Music Players were heard at Bechstein Hall in the Pianoforte quintets of César Francini and Brahms, and Mr. Herbert Sharpe played Debussy's first set of Preludes for pianoforte.

The London Trio played works by Schubert (in E flat) and Brahms (in B) at Æolian Hall on February 2, and songs were given by Miss Ethel Maas.

Perfect performances of Beethoven's Quartet in C minor, Op. 18, Sir Charles Stanford's Quartet in G, Op. 99, and Schubert's Pianoforte trio in B flat, Op. 99 (with Mr. Richard Epstein as pianist), were given by the Rose Quartet.

Bechstein Hall on February 3. On February 11 the same players were heard in Quartets by Brahms in A minor, Beethoven in B flat (posthumous), and Mozart in D minor.

The welcome revival of the Leyton House Chamber Concerts began under the happiest auspices on February 6, for the performers were the Rosé Quartet. They played Schubert's 'Death and the Maiden' Quartet and that of Brahms in B flat. Between these works German songs were given by Mr. Robert Maitland. At the second concert of the series, on February 17, the Brodsky Quartet gave an excellent programme in conjunction with Mr. Percy Grainger.

At Bechstein Hall, on February 14, the Wessely Quartet gave the first performance of a musicianly, refined, and pleasant string quartet by M. Esposito. The programme also included Schubert's posthumous Quartet in D minor and Strauss's Pianoforte quartet, given with Mr. York Bowen as pianist.

At Steinway Hall, on February 16, the Société des Concerts Français devoted an entire evening to the music of M. Florent Schmitt. The well-known Pianoforte quintet, a work of great strength and elaboration, was finely played by the Parisian Quartet and the composer. Madame Hilda Roosevelt gave songs, and Madame Lily Henkel and M. A. Feillard gave violin and violoncello pieces respectively, all accompanied by M. Schmitt. The qualities of imagination and invention that have helped to build M. Schmitt's reputation were seldom absent.

A 'Trio-Caprice' by Paul Juon, unfamiliar to London, was played at the Arts Centre on February 17 by Mr. Thomas Fussell (violin), Mr. Arthur Trew (violoncello), and Miss Claiborne Dixon (pianoforte). It is a work of great vitality, with a constant stream of varied and interesting, although not great ideas. The programme included a melodious Phantasy-Trio by H. Waldo Warner and a short Trio by Norman O'Neill. The playing was always of a high standard.

The Twelve o'Clock Concerts have continued their successful course at Æolian Hall on Thursdays.

RECITALS.

M. Nandor Zsolt, who gave the first performance in England of Korngold's Violin sonata at a recent meeting of the Music Club, gave a further interpretation of the work at Æolian Hall on January 23. With the assistance of Miss Daisy Kennedy (violin), Mr. Arthur Blakemore (viola), Mr. Percy Such (violoncello), and M. Benno Moiseiwitsch (pianoforte), he also introduced his Quintet in B flat minor.

Miss Elsie Horne gave a recital at Queen's (small) Hall on January 24, and again showed how high a position she holds among English pianists. At 'Cosmopolis,' on the same day, M. Nikolai Sokoloff revealed exceptional powers as a violinist.

Dr. Georg Henschel gave the first of two farewell recitals at Bechstein Hall on January 28 and made it clear that his faculties remain unimpaired. His programme was as usual a selection from German *Lieder*, and, as usual, he played his own accompaniments perfectly.

On January 28 Miss Madeline Royle (pianist) and Mr. Horace Fellowes (violinist) gave a concert at Æolian Hall, in the course of which two attractive violin pieces by Mr. Theodore Holland were played.

Mr. Victor Benham made his reappearance on the London concert platform with two recitals at Steinway Hall on January 30 and February 16, and interpreted pianoforte music with his familiar refinement.

Lekeu's Sonata for violin and pianoforte was given by Mr. Robert Pollack and Miss Marie Panthès at Æolian Hall on February 4. Miss Gladys Mayer (vocalist) assisted in a programme that was entirely composed of French music.

Mr. Leonard Borwick opened a series of five pianoforte recitals at Æolian Hall on February 4. His programme, which was of course admirably performed, ranged from Bach (Mr. Borwick's own transcription of the great G minor Fugue) to Ravel ('Gaspard de la nuit'). On February 11 his programme contained Ravel's 'Valse nobles et sentimentales.' On February 18 he confined himself to Beethoven.

Madame Blanche Marchesi, whose appearances on the platform as a Lieder-singer are all too infrequent, gave a recital at Bechstein Hall on February 5, before a large and

delighted audience. The programme was headed 'Favourite old and modern songs.'

M. Josef Lhévinne played pianoforte works with his customary brilliance and expressiveness at Queen's Hall, on February 6. On the following day, Mr. Percy Waller, a clever pianist, gave a recital at Bechstein Hall.

Madame Lula Mysz-Gmeiner, a Lieder singer of high standing, gave a recital at Bechstein Hall on February 17, and included in her programme an interesting group of songs by Mahler.

Pianoforte recitals have been given by Mr. David Cooper (February 4), Miss Katherine Hogg (February 12), Miss Christian Carpenter (February 17), Miss Henriette Michelsen (February 17), and the pupils of the Verne Pianoforte School (January 28 and 29); a vocal recital by Miss A. von Staveren (January 27); violin recitals by Miss Katherine Kendall (February 18), and Mr. Francesco Vigliani (February 18).

The Apollo Male-Voice Quartet from Sheffield appeared at a Sunday League concert at Queen's Hall on February 15, and won universal admiration for those qualities that have made their wide reputation in the North.

Suburban Concerts.

The West Croydon and District Choral Society gave its first public performance at the Public Hall, Croydon, on January 28. The first half of the programme consisted of Spohr's 'Last Judgment,' in which the soloists were Miss Maidstone-Campbell, Miss Gertrude Wood, Mr. Arthur Dearden, and Mr. Graham Smart. The choir is to be commended for its admirable diction and clearness of attack. Miss Ethel Hopkins conducted, while Miss Lily Jones at the pianoforte and Mr. Leslie Forsaith at the organ supplied the accompaniment. In the second half the choir sang Maunders's 'Border Ballad,' Frank Idle's 'Puck is King,' and J. H. Walmisley's 'Music all-powerful.' Judging from the Society's début, there is evidently a future before it. At the next concert, in May, Sterndale Bennett's 'May Queen' and Coleridge-Taylor's 'Hiawatha's Wedding-feast' are chosen for performance. The secretary of the Society is Mr. S. J. W. Bloxham.

Barnett's 'The Ancient Mariner' and Coleridge-Taylor's 'Hiawatha's Wedding-feast' were given on January 28 by the East and West Molesey Choral Society, with full orchestral accompaniment, at the Conservative Hall, East Molesey. The soloists were Miss Maude Wilby, Miss Marie Pedley, Mr. Samuel Masters, and Mr. Jackson Potter. Miss V. S. Torckler was leader of the orchestra, and Mr. P. Macdonald conducted.

The South London Philharmonic Society gave their first concert this season at Greenwich Borough Hall on January 17, under the direction of Mr. Wilfrid Bruin. The works presented were Coleridge-Taylor's 'Bon-bon' Suite, and Stanford's 'Songs of the Fleet,' in which the soloist was Mr. Thorpe Bates, and Grieg's Pianoforte concerto, played by Miss Edith Ashby. Choir and orchestra together numbered a hundred performers, and their work aroused the enthusiasm of a large audience.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The Birmingham Choral Union, under Mr. Richard Wassell's able conductorship, gave a concert-recital of Edward German's Elizabethan comic opera 'Merrie England,' which filled the Town Hall on January 24. It is a popular work with the masses, and finely given as it was, it created as usual a deep impression. The choir was in excellent form and never sang better, and the principals—Madame Sadler-Fogg, Madame Nellie Pritchard, Miss Chatterley Ingram, Mr. William Burrows, and Mr. Frank Macnamara—rendered excellent service. The orchestra was in every way reliable and efficient. In the second part, which was of a

miscellaneous character, Master Stanley Shale, a clever boy pianist, played Mendelssohn's 'Andante and Rondo Capriccioso' with much brilliance and with an admirable technique.

The Birmingham Choral and Orchestral Association once more relied upon 'Elijah' to draw a big audience to the Town Hall on February 14. Mr. Joseph H. Adams conducted a remarkably good performance—indeed the best this Society has given yet of 'Elijah.' The choir was in splendid form, the tone-quality quite excellent, and the principals—Madame Aimée Wathen-Cole, Miss Agnes Cockshott, Mr. Walter Ottery, and Mr. Douglas Pemberton—were satisfactory. Mr. C. W. Perkins occupied his accustomed post of organist, and the orchestra was on the whole equal to all demands.

The O'Mara Opera Company paid their first visit to Birmingham, and gave a week's operatic season at the Bordesley Palace Theatre, from February 9 to February 14 inclusive. Their chief successes were the performances of 'Maritana,' 'Il Trovatore,' and the 'Bohemian Girl,' which drew crowded popular audiences, and which much more suited their resources and equipment than Wagner's 'Tannhäuser' and 'Lohengrin.'

Mr. Max Mossel's third Drawing Room Concert of the current series was held in the Grosvenor Room of the Grand Hotel on February 12. The London String Quartet gave excellent and finished readings of Schubert's String quartet, Op. 29, No. 1, in G minor, Tchaikovsky's delightful 'Andante' from the String quartet in D major, Op. 11, and Wolf-Ferrari's early Quintet for pianoforte and strings, in D flat, Op. 6, with Mr. O'Connor Morris as pianist. The vocalist was Miss Carmen Hill, who gave songs by Hugo Wolf, Brahms, Hamilton Harty, and Graham Peel.

The great Russian pianist, M. Wassili Sapellnikov, made his first appearance at Birmingham at the Town Hall on February 7, in conjunction with the Birmingham Symphony Orchestra, conducted by Mr. Julian Clifford. He gave a magnificent and virile reading of Tchaikovsky's Pianoforte concerto in B flat minor, and added a group of Chopin pieces. The orchestral items comprised two movements from the 'Sleeping Beauty' Suite by Tchaikovsky, and the same composer's 'Theme with variations,' from the third Suite in G, Op. 55, excellently interpreted. The vocalist was Miss Mary Whitfield, a rising young singer, gifted with a fresh and brilliant soprano voice.

The third Harrison concert attracted an enormous audience to the Town Hall on February 2, the artists being Miss Louise Dale, Madame Ada Crossley, Mr. Ben Davies, and Mr. Robert Radford (vocalists), M. Hollman (solo violoncellist), Mr. Mark Hambourg (solo pianist), and Mr. R. J. Forbes (accompanist). The programme was of the ballad type, which strongly appealed to those present.

BOURNEMOUTH.

The amount of serious music that is packed into each week of the winter season is indeed phenomenal: the big cities of the kingdom, with populations seven or eight times as large as Bournemouth, do not show a greater musical activity than this South Coast resort exerts. It is indeed a remarkable manifestation of civic enterprise, revealing a spirit which is alone emulated in the enlightened centres of artistic thought on the Continent. Only as regards opera, which lies outside the domain of the municipal authorities, does stagnation prevail.

Variety, constant and sustained, is the main plank in Mr. Dan Godfrey's successful policy. Take the Symphony Concerts which have been given since our last review for an example: the list of works performed contains such diverse compositions as Beethoven's 'Leonore' Overture (No. 3) and Symphony in A; Tchaikovsky's Symphony in F; Schubert's 'Unfinished' Symphony; Tschérépine's melodious Prelude, 'La Princesse Loïtaine' (first performance at these concerts); Elgar's 'In the South' Overture; the 'Le Carnaval Romain' Overture by Berlioz, the 'Carnival' Overture by Dvorák, Mozart's Symphony in G minor, and Frank Bridge's Suite, 'The sea' (first performance here), which the composer himself conducted very cleverly. Then the soloists,

too, have selected for the greater part works out of the beaten track, as the following record will show: Miss Myrtle Meggy (Pianoforte concerto by Rimsky-Korsakov); Mr. Theo de la Rivière, of the Municipal Orchestra (Ballade for viola and orchestra, by Schubert); Mr. Alfred Kastner (Concertstück for harp and orchestra, by Gabriel Pierné, and harp solos); Mr. Robert Pollak (Beethoven's Violin concerto); and Mr. Ioan Lloyd Powell (Pianoforte concerto in C minor by Rachmaninov). On January 22 Mr. Edward German conducted two of his compositions.

An original outlook also has been manifested in the construction of the Monday 'Pops,' as one at least out of the following programmes exemplifies. The principal details are as follows: January 19, 'Beethoven-Brahms' programme, including the Brahms part-songs for female voices, two horns and harp, and the Rondo from Beethoven's Pianoforte concerto No. 1, played by Miss Nora Bradbury; January 26, 'Wagner' programme; February 2, 'The evolution of the Symphony'—single movements from Symphonies by Haydn, Beethoven, Berlioz, Spohr, Mendelssohn, Schumann, Raff, Brahms, Tchaikovsky, and Glazounov; February 10, Italian music—'William Tell' Overture (Rossini), Aria from Spinelli's 'A Basso Porto,' sung by Miss Evelyn Harding.

Other events have included an enjoyable pianoforte recital by Mr. Sydney Rosenbloom, and an orchestral concert with the veteran violoncellist, Mr. Joseph Hollman, as the central attraction. On January 23 Mr. Victor Benham, pianist, proved his claim upon our serious attention, despite some striking inequalities in his playing; and the week following Mr. Charles Fry displayed his powers to advantage in a selection of musical recitations. Miss Margaret Morris's *corps de ballet*—in, amongst other items, the first production of a ballet to the music of Beethoven's seventh Symphony—was an engagement of unique interest. The actual grouping of the dancers and the designs effected by the colour schemes were quite beautiful, but it is problematical whether the plan of the ballet could be considered as in conformity with the moods of Beethoven's noble music—actually, in Wagner's phrase, the 'apotheosis of the dance.' Visits have been made by Melsa, Miss Gladys Moger and Miss Ada Thomas, Mr. and Mrs. Dennis Drew, and Miss Marie Hall. The performance by the Municipal Choir and Orchestra of Coleridge-Taylor's melodious 'A tale of Old Japan,' Parry's masterly 'The Pair of Sirens,' and Cowen's setting of 'John Gilpin,' reflected a considerable amount of credit upon the performers, and Mr. Godfrey, who directed the affair. The soloists, who also sang excerpts from Coleridge-Taylor's popular 'Hiawatha' trilogy, were Miss Caroline Hatchard, Miss Hilda Cragg-James, Mr. Sam Hemsall, and Mr. Julian Henry.

In addition to the above concerts we have to chronicle a wholly delightful recital by Dr. Georg Henschel at St. Peter's Hall. This latter is a much more appropriate building for such recitals and for all chamber music than the Winter Gardens Pavilion, and for this reason it is a pity for their own sakes, that artists do not exhibit more courage in tackling the monopoly (for such it undoubtedly is) that has been set up in matters musical by the municipal authorities. This view may be construed as antagonistic to the opinion expressed at the beginning of these notes; but it is generally admitted that when all power is vested in one authority the result must necessarily be detrimental to progress, especially in artistic affairs.

BRISTOL.

The Society of Bristol Gleemen, on January 21, gave a concert at the Public Hall, Clevedon, in aid of the local cricket club. There was a large audience, which warmly recognised the efforts of the choir. Mr. C. W. Stear was conductor. 'Love in Exile,' composed for the Society by A. Morris Edwards, was a melodious example, the solo best well taken by Mr. Herbert Spiller. Songs were contributed by Miss Gwladys Carling, and Mr. Percy Lewis executed violoncello compositions with ability.

On January 26 the Clifton Quintet gave their second concert for the season at the Victoria Rooms, and performed Brahms's Sonata in F (Op. 99) for pianoforte and violoncello.

Debussy's Quartet in G minor, and Dohnányi's Quintet in C minor (Op. 1). Mr. Herbert Parsons contributed with his accustomed skill three solus by Debussy.

The eleventh of Mr. Hubert Hunt's concerts of chamber music was held at the Victoria Rooms on February 2. Two Quartets were played, viz., Schumann in A (Op. 41) and Beethoven in B flat (Op. 130), the executants being Mr. Hubert Hunt and Miss Avice Sealy (violins), Miss Gladys Home (viola), and Mr. Roger Bucknall (violinello). Between the Quartets came Bach's Concerto in B flat, the players being Miss Home and Mr. Hunt (viola), Mr. Bucknall, Miss Rosa Button, Mr. Eric Luton (violinello), and Mr. C. Eyles (double-bass). The old-fashioned charm of the Bach illustration was recognised, and the large audience were evidently gratified with the concert generally.

The Bristol Symphony Orchestra were enabled at the second concert of the season, held in the Victoria Rooms on February 4, to interest a numerous audience in a programme which contained much calculated to appeal to the general hearer. The Overture to Wagner's 'Flying Dutchman,' Beethoven's fourth Symphony, and Lalo's 'Symphonie Espagnole' (the solo finely played by Mr. Edgar Hawke) were the principal features, and Mr. F. S. Gardner conducted these with judgment. Miss Hilda Blake was the vocalist, and her sympathetic voice was heard to advantage in Landon Ronald's 'I weep for Adonais.'

At Redland Park Hall, on February 5, the Clifton Choral Society gave a concert at which they presented Planquette's comic opera, 'Les Cloches de Corneville,' and Stanford's choral ballad, 'The Revenge.' The soloists in the opera were Miss Gladys M. Dyer (Serpolette), Miss Winifred Thomas (Germaine), Mr. Lionel Dore (Marquis and Gaspard), and Mr. A. E. Stanley Hill (Gobo and Bailie). The leader of the orchestra was Mr. Harold Bernard, Miss Hettie Applegate was at the pianoforte, and Mr. A. Ernest Hill directed the performance. Both works were effectively interpreted. The choruses were delivered with unanimity and brightness, and the orchestra did their share excellently.

The annual Post Office concert was given at the Victoria Rooms on February 6, and the thirty-fifth annual concert of the Great Western Railway Employees' Widows and Orphans' Fund was held on February 14 at Colston Hall. On both occasions there was a very large and appreciative audience. At the latter concert the Band of H.M. Scots Guards, under the direction of Mr. F. W. Wood, played effectively.

DEVON AND CORNWALL.

THE THREE TOWNS.

Though musical events have not been numerous at Plymouth during the past month they have been important, and the spirit of progress has been evidenced in nearly each instance. The Misses Lily and Florence Smith secured Dr. Georg Henschel for their matinee on January 21, and the subscribers, attending in full numbers, thoroughly enjoyed a widely representative programme. The Misses Smith introduced Strauss's Sonata in E flat for violin and pianoforte.

The second Concert for violin and pianoforte (in the place of orchestra) by A. d'Ambrosio was produced by Mr. Percy Lowman and Dr. Harold Lake at their fifth annual recital on January 28, the first having also been thus produced a few years previously. Other novelties were a Theme and Variations for pianoforte, Op. 72, of Glazounov, which Dr. Lake interpreted with skill, and two songs by Dr. Lake and Gerald B. Phillips, both local musicians (sung with taste by Mrs. R. H. Wagner). Each work was an instance of originality of style.

Two important choruses were sung by the Plymouth Orpheus Male Choir (conductor, Mr. David Parkes) at their annual concert on February 4. These were Elgar's 'The Reveille' and Grieg's 'Landerkennung,' and were the most ambitious pieces in the programme. They reached the highest standard in performance. A new song by Mr. Parkes, 'A lost love,' was sung by Mr. W. Parsons, and a Romanza from an unpublished Suite for violin (his Opus 14) was played by Señor Gomez.

The Band of the R.G.A. gave an excellent account of a varied programme at the Corporation Concerts on February 7 conducted by Mr. R. G. Evans.

An organ recital by Mr. David Parkes, and anthems and choruses sung by the choir of Ebenezer Wesleyan Church, served to open a new organ in Peverell Wesleyan Church on February 11.

The D'Oyly Carte Opera Company gave a week's repertoire at the Theatre Royal from February 9.

OTHER DEVONSHIRE TOWNS.

At the eighth and ninth Symphony Concerts, given by the Torquay Municipal Orchestra on January 21 and February 4, the chief works were Beethoven's 'Eroica' and Mozart in G minor. On the second occasion M. Zacharewitsch (violin) played the Paganini Concerto. On January 24 the boy violinist, Karcákjarto, played Mendelssohn's Concerto. Mr. Basil Hindenberg was the conductor.

On January 19, Mr. S. W. A. Moyle gave a violinello recital at Exeter, the Concerto being a one-movement work by Jules de Svrt. Miss Fiffine de la Côte was the vocalist. At Plympton on January 21 a lecture on 'Church music,' given by Mr. R. G. Cawse, was illustrated by the choir of St. Mary's Church. A miscellaneous concert was arranged at North Tawton, on February 4, by Mr. T. Fisher, the contributors being Miss Holman, Mr. Dryland, and Mr. James (vocalists); Miss J. Crews (pianoforte); and Mr. C. G. Pike (violinello). At Barnstaple, on February 16, Miss Phyllis Lett gave a concert, assisted by Dr. H. J. Edwards, and produced an impressive song composed by him, 'A chord of love divine.' Mr. John Booth sang 'The bugles of dreamland,' a new song by Hubert Bath, a native of the town. Miss Hilda Lett and Dr. Edwards were associated in a Sonata (D minor) by Brahms.

Ivybridge Male-Voice Quartet gave a concert on February 3; the choir of Christ Church, Ellacombe, sang Mendelssohn's 'Hear my prayer' and other pieces on February 11; and a choir at Ashwater on February 12 gave a concert assisted by a small orchestra.

CORNWALL.

Mr. G. H. Ward conducted a performance of the cantata, 'The Good Shepherd,' by the choir of Holy Trinity Church, Carnelliss, on January 18. Excellent singing was heard from Gunnislake Male Choir on January 1 at a concert to which the United Methodist Church Choir contributed carols, and St. Ives Prize Male Quartet maintained their good reputation at a concert at Penden on January 24. Plymouth Orpheus Male Choir visited Liskeard on January 21, and sang pieces from their repertoire in aid of the local Choral Society, which is in abeyance under a heavy debt. Camborne Wesleyan Choir were conducted by Mr. H. V. Pearce, and assisted by an orchestra, at Marazion on January 28, in a performance of the 'Messiah.' The somewhat isolated situation of the small town of Looe throws the inhabitants much on their own resources for recreation, and their energy finds outlet in choral singing in more than one combination. The Male-Voice Party evidenced artistic feeling and good quality in several pieces of varied character on January 28, under their conductor, Mr. Harold Mutton. Mr. W. Brennand Smith, conductor of Tywardreath Choral Society, produced good effects from his forces in 'The Creation,' on January 29, and Mr. Hamby conducted a performance of 'From Manger to Cross,' by Calstock United Methodist Choir, on January 30. Bodmin was favoured, on February 1, with a sacred concert by St. Austell Musical Society, conducted by Mr. S. D. Collins. Another Society persevering under difficulties of location is the Lizard Choral Society, who deserved the hearty encouragement given them at a concert on February 11, and a combination which also merits recognition, Mackie's Male-Voice Choir of Delabole, were heard at Ladycross on February 12. Only two orchestral concerts have come to notice during the month, one by Mr. Barnes's Band, of Penzance, at Camborne on January 23, and another by Liskeard Orchestral Society, conducted by Mr. J. Phillips at Downderry on February 11.

Mr. C. J. Bishenden gave his fifteen-hundredth concert-lecture at the College of Music, Guilford Street, W.C., on February 9. The subject was 'Dr. Boyce and singers of his time.'

DUBLIN.

Interesting recitals have recently been given under the auspices of the Royal Dublin Society. Dr. Esposito, Signor Simonetti, and Mr. Clyde Twelvetees played Saint-Saëns's Trio in F, Schubert's Trio in E flat, and Rubinstein's Violoncello sonata in B flat. The Wessely Quartet gave the first performance of Esposito's Quartet in C minor, and were heard also in Glazounov's Quintet in A major (with Mr. Clyde Twelvetees as second violoncello), and Beethoven's Quartet, Op. 18, No. 1. Mr. R. Goss-Custard gave an organ recital, and Sapellnikov a pianoforte recital.

At Woodbrook Saturday Recitals, the usual Trios by Dr. Esposito, Signor Simonetti, and Mr. Clyde Twelvetees have been supplemented by the singing of Madame Kirkby Lunn, who attracted a very large audience. She was accompanied by Mr. Hamilton Harty. Much disappointment was felt at the non-appearance of Rachmaninov, who was announced for February 7. Madame Borel was the vocalist on February 14, and Mr. C. W. Wilson her accompanist. Dr. Charles Marchant gave Wagner organ recitals in St. Patrick's Cathedral on February 17 and 19. On February 18 the Dublin Orchestral Society gave their first concert for the season in the Gaiety Theatre. The programme (conducted by Dr. Esposito) included Saint-Saëns's Violoncello concerto, with Mr. Clyde Twelvetees as soloist, Debussy's 'L'après-midi d'un Faune,' and Dvorák's Symphony, 'From the New World.'

EDINBURGH.

The last three concerts of the Paterson Orchestral series took place on January 19, January 26, and February 2. At the first of these a concert-performance was given of Wagner's 'Parsifal.' The Royal Choral Union, Madame Kirkby Lunn, Mr. John Coates, Mr. Charles Knowles, and Mr. Robert Burnett sustained the vocal parts. Emil Mlynarski conducted, and secured a very good all-round performance. The second concert was devoted to French music, with Rhené Baton as conductor. The D minor Symphony of César Franck, and the Symphonic-suite, 'Printemps,' of Debussy, were the important novelties. The last concert was on more popular lines, and included a performance of Tchaikovsky's Pianoforte concerto in B flat minor, with Josef Lhévinne as pianist.

On January 28, a harpsichord and pianoforte recital of compositions of J. S. Bach and Mozart was given in the University Class Room by Madame Landowska. This was the third of the Historical Concerts arranged by Prof. Niecks. The fourth concert, on February 11, consisted of 16th- and 17th-century English viol music and art- and folk-songs. From a long list of works performed 'Three pieces for five viols' by Anthony Holborne, and the 'Fancy for five viols' by William Young, deserve mention.

The seventh Classical Concert took place on January 29, when the Geloso String Quartet performed for the first time to an Edinburgh audience. Haydn's Quartet, Op. 64, Schumann's Op. 41, and Beethoven's Op. 18, No. 6, gave opportunities for a display of their wonderful powers in ensemble playing. Madame Bathori gave delightful readings of French and German Lieder.

On January 31, Mrs. Maitland's Choir gave performances of Bach's Cantata, 'God's time is best,' and Vaughan Williams's 'Fantasia on Christmas Carols.'

The Amateur Orchestral Society gave their second concert on February 9. This occasion was notable in that it introduced Miss Schultz, a violinist of unusual gifts, who displayed a fine technique in Mendelssohn's Concerto. A Concert-overture, 'Ellangowan,' by Charles O'Brien, a local musician, had a good reception, and showed him to be a composer of very solid attainments. Altogether this concert was more than creditable to an amateur Society.

Miss Denne Parker, a local singer and teacher of singing, gave a Lieder recital on January 24 with conspicuous success, and was ably assisted by Miss Copland (violinist) and Mr. Arnold Smith (accompanist).

An article on the 'Discrepancies between present Musical Theories and Modern Practice,' written by Dr. Eaglefield Hull for the present issue, has been unavoidably postponed.

GLASGOW.

At the thirteenth Classical Concert on January 27, Part 1 of 'Omar Khayyam' was brought to a second hearing at Glasgow. The Choral Union, under Mr. Henri Verbruggen, their conductor, tackled Bantock's enormously difficult vocal score with praiseworthy enthusiasm, and this, coupled with Mr. Verbruggen's intimate handling of the orchestra, secured an altogether commendable performance. The solo music was given by Miss Alice Lakin and Messrs. Frank Mullins and Robert Burnett.

The Bach Choir's chamber concert on January 29, with Miss Wanda Ladowska (her first appearance here) as clavecin player and pianist, proved deservedly popular. Among the most attractive numbers was a Bach Concerto, in which Miss Ladowska was associated with Miss Jenny Cullen as violinist. The last Classical Concert of the season on February 3 attracted a very large audience, doubtless because of the appearance of our townsman, Mr. Frederic Lamond, as solo pianist, who played with impressive effect Beethoven's fourth Concerto and Liszt's first Concerto in E flat. Otherwise there was no special attraction in the programme, which included Schumann's first Symphony, and numbers by Debussy and Weber. The annual plebiscite concert took place on February 6, when the selection voted showed a distinctly conservative desire to hear standard favourites. The solo vocalist was Miss Carrie Tubbs. The season just closed has been remarkably successful in all respects, and not the least notable feature has been the amount of support extended to the series of concerts given by the Scottish Orchestra under the auspices of the municipality. May there be a further expansion in this direction next year, when M. Emil Mlynarski (who has been re-elected conductor) takes up the baton!

The Western Choral Union, under the able conductorship of Mr. Wilfrid Senior, gave their annual concert on February 11. A miscellaneous programme, which included Part 1, 'Blest Pair of Sirens,' Coleridge-Taylor's 'Death on the Sierras,' Cornelius's 'The surrender of the soul,' and Morley's 'Fire, fire, my heart,' was just sufficient to test the singers' powers to the utmost, but a satisfactory performance can be recorded. The choral programme was pleasingly varied by some capital solo-singing by Misses Jean Gibney and Catherine Innes, and Mr. Appleton Moore. Miss Mary Senior proved herself a careful pianoforte accompanist.

LIVERPOOL AND DISTRICT.

Mr. Hamilton Harty conducted the eighth Philharmonic Concert on January 27, at which M. Rachmaninov played his second Pianoforte concerto in C minor, and several of his Preludes. Mr. Harty's arresting Tone-poem, 'With the wild geese,' renewed the favourable impression made at its previous performance last season. It is music very suggestively and effectively allied with its poetic basis. In two of his Irish songs, 'The wake feast' and 'At sea,' the composer had the advantage of Miss Agnes Nicholls (Mrs. Harty) as his vocal exponent, and this admirable artist also sang three racy Irish country songs, arranged by Herbert Hughes, in which Mr. Harty's skilful pianoforte accompaniments were a feature no less than the singing. In place of a symphony, Bach's Suite in B minor for solo-flute (Mr. V. L. Needham) and string orchestra, was a delightfully played item. Under Mr. Harry Evans, the choir gave evidences of their improved method in singing Stanford's 'The Blue Bird' and Sullivan's 'O Gladsome Light.' The ninth Philharmonic Concert on February 10, at which Sir Frederic Cowen was the conductor, was devoted to two choral works—Mr. Hamilton Harty's Leeds Festival Cantata, 'The Mystic Trumpeter,' and Sir Edward Elgar's 'Caractacus.' The performance of Mr. Harty's singable, melodious and picturesquely-scored work was very well received. The solo baritone was Mr. Thorpe Bates. Mr. Harty displays constructive facility in writing for voices as well as orchestra, and his setting of Walt Whitman's uncouth poetry is extremely well conceived. It is curious that Elgar's 'Caractacus' had never previously been performed at Liverpool. Written for the Leeds Festival of 1898, immediately before the famous 'Variations,' it may not eclipse the melodic beauty of its predecessor, 'King Olaf,' but shows an advance in other directions. The composer makes large use of leading motives used with significant

effect, and as an illustration of Mr. Acworth's libretto the music gives the impression of real mastery and power. A very acceptable performance was given, the vocal soloists being Miss Ruth Vincent, Mr. Walter Hyde, Mr. Thorpe Bates, and Mr. Robert Radford. The choir had evidently been well prepared, and sang with excellent intention and effect.

The steadfast support which Mr. Percy Harrison's ballad concerts receive from a numerous section of the public was shown on February 4, when a programme of fifteen items was extended into nearly double that number. The explanation is found in the names of the well-tried singers and players who took part.

The members of the Rodewald Concert Club enjoyed an interesting programme on January 26, provided by the O'Malley String Quartet, a combination of four skilful and well-united players, who were heard in Dvorák's Quartet in E flat and Hugo Wolf's 'Italienische Serenade.' On February 9, the musicians were Miss Isabel McCullagh (violin), Miss Mary McCullagh (violin), and Miss Helena McCullagh (pianoforte), who combined with practised skill and sympathy in Dvorák's Trio in F minor, Rabi's 'Fantasiestücke,' Op. 2, and Brahms's Trio in C, Op. 87.

Mr. Michael Balling conducted the fine performance given by the Hallé Orchestra on February 7, when two compositions of compelling interest were played. These were Korngold's 'Overture to a drama' and Maurice Ravel's 'Orchestral Suite 'Ma mère l'Oye,' a series of dainty movements in piquant rhythms—suggestively scored. Korngold's music made an immediate impression. Not only as the work of a wonder-boy of fourteen, it is remarkable for its wealth of ideas, maturity of expression, and glowing orchestration. It was followed by a not particularly arresting performance of the 'Pathetic' Symphony, and by Liszt's E flat Pianoforte concerto, in which Miss Susanne von Morway played brilliantly.

The Akeroyd Symphony Orchestra Concerts continue to receive satisfactory support which they well merit. On January 20 Beethoven's seventh Symphony was played, and a remarkably fine performance of Tchaikovsky's Pianoforte concerto in B flat minor was given by Miss Tina Lerner. Mlle. Chaminade's Orchestral suite 'Callirhoe' was a delightful example of the work of this gifted composer, and Miss Agnes Nicholls in her songs completed the interest and importance of the feminine element in the programme. At the fifth concert, on February 3, Mr. Akeroyd submitted Tchaikovsky's 'Romeo and Juliet' Overture—in which the fine orchestra were heard less advantageously than in Dvorák's 'Carnival' Overture and Saint-Saëns's 'Le Rouet d'Omphale.' Mlle. Renée Chémet, the brilliant solo violinist, had a congenial opportunity in Saint-Saëns's Concerto in B minor, No. 3. The vocalist was Mr. Fraser Gange, who sang a new song-cycle, 'Hips and Haws,' by Madame Liza Lehmann.

Owing to the phenomenal success of the performances of the Moody-Manners Opera Company in Kelly's Theatre, their season was extended to seven weeks with the prospect of an early return visit. The production of Kienzl's Opera, 'Der Kuhreigen,' on January 23, aroused considerable interest. The work was quite new to this country, although Kienzl is not altogether a stranger to England, for his previous opera, 'Der Evangelimann,' was given at Covent Garden as far back as 1897. 'Der Kuhreigen'—or, to use the alternative English title Mr. Charles Manners has adopted, viz., 'The dance of death'—is a work which will probably be taken into favour in this country, for it contains some very melodious numbers and effective ensembles which are handled with dramatic feeling and skill. There is a personal note in the music which is less obviously Wagnerian than in the case of other contemporary composers, and the lighter numbers, such as the Gavotte in the second Act and the Mozartian Minuet ('The dance of death') in the last Act, are graceful and attractive.

The opera was very well staged, and the drunken orgies of the revolutionary mob in the final act were realistically presented. The principal characters, which included Madame Fanny Moody, who made a welcome reappearance, were vocally a strong and competent cast. The orchestral features of the clever score were not so fully realised; it is a department of this company which obviously needs strengthening.

Conducted by Mr. Albert Orton, the Walton Philharmonic Society inaugurated its fifth season on January 28, by a performance of Coleridge-Taylor's 'A tale of Old Japan' and Elgar's Choral suite, 'From the Bavarian Highlands.' In these attractive works the choir of eighty voices sang extremely well, and thanks to Mr. Orton's enterprise, a small orchestra of Hallé players, led by Mr. J. E. Matthews, very materially assisted in the accompaniments. The vocal principals were Miss Alice Shawcross, Miss Annie Beattie, Mr. Lloyd Moore, and Mr. W. Batey, principal bass at Hereford Cathedral. Dr. Stanley Dale presided at the pianoforte.

Dr. Brodsky selected Schubert's posthumous Quartet in G minor, Beethoven's Quartet in C sharp minor, Op. 131, and Brahms's Pianoforte Quartet in G minor, Op. 25 (in which Miss Marguerite Stilwell showed interpretative skill as pianist), for his concert on January 24, and as usual the quartet-playing was heard with keen enjoyment. Interesting chamber concerts were also given by the Misses Helena, Isabel and Mary McCullagh on January 19, and by the Prescott Trio (Mr. Arthur Caterall, Mr. E. A. Wright, and Mr. Stanley Prescott) on January 28. The programme of the former concert included Schumann's 'Spanisches Liederspiel' and Brahms's 'Zigeunerlieder,' sung by Miss Edith McCullagh, Miss Helen Anderton, Mr. Roland Jackson, and Mr. Francis Harford. The Prescott Trio introduced two interesting works in Gabriel Fauré's Pianoforte quartet in C minor and Sir Charles Stanford's Pianoforte quartet in F, in which the players were reinforced by Mr. F. Weingaertner (viola). Another outstanding occasion was the successful pianoforte recital given on January 31 by Mr. Frederic Lamond, who especially made good his fame as a Beethoven player *par excellence* in the Thirty-two Variations and Sonata in C, Op. 2, No. 3.

MANCHESTER AND DISTRICT.

In recent months our concert-goers have gained from the example of Sir Henry Wood some insight into the difficult art of programme drafting. If there was new, good music to float on the waters of public appreciation, Sir Henry took care that it was done when some other item in the scheme would ensure the new music's message reaching the biggest possible multitude. In some aspects Balling would appear to have been cast in the Richter mould. Early he demonstrated the same ultra-severe tastes in framing Hallé programmes. Like his great exemplar he let the newer music take its chance; hence, many poor houses—only three crowds in the first ten concerts! With the New Year came a welcome change of attitude, and every concert since the recess has seen almost an ideal union of great, varied, attractive music played with the utmost enthusiasm to big audiences, a policy which has had a most heartening effect upon all concerned.

As an instrument of eloquently expressive power, the Hallé Orchestra has been greatly enriched under Balling's guidance; but the choir has not shown the same swiftness of response to the higher emotional effects now so frequently attained. Given such a work as the ninth Symphony, something that it can 'leather,' and its numerical and tonal strength stands in good stead. But Brahms's 'Schicksalslied' (on January 22) was another matter, and I do not easily recall any occasion when the disparity between orchestra and choir in artistic perceptive power was so acutely revealed.

After rehearsals that, at a liberal estimate, could not exceed eight hours, Bach's B minor Mass was performed on February 5. Need there be any surprise that the singing never rose above mediocrity? When will chorus-master, conductor, and executive bring to an end this lamentable state of affairs which deems such meagre preparation adequate for the presentation of the greatest work of its type in choral literature?

The Roger-Ducasse items were of much more solid worth than the same composer's 'Suite française' introduced by Balling last season.

The new music introduced at the Hallé concerts in the past month has included Strauss's 'Aus Italien' and 'Festliches Praeludium,' Balakirev's 'Spanish march' Overture, and a Sarabande and Scherzo of Roger-Ducasse.

The 'Sarabande' is almost a symphonic-poem with vocal colour added. It appears to be based on a medieval French chronicle, which records the desire of an abbot for the playing of 'that Sarabande, which was a Spanish dance that a lute player whom he loved used to play very beautifully; and as he gently left this life all the road that leads to the Abbey was filled with viols and hautboys d'amour and flutes playing the Sarabande, together with the psalms of priests and clerks and the many lamentations of good people who wept and mourned most sadly. At the same time all the bells, great and small, rang out and chimed most melodiously.' The supplementary choir chanting on the syllable 'Ah' against the veiled, sad, cloistral harmonies gently swaying to and fro, was not sufficiently remote. It was the sort of effect that in, say, Gloucester Cathedral, with the choir-boys up in the triforium, would have been perfectly ravishing. Written in 1910, it would probably not have taken quite its present form had not Debussy's 'Images' successfully exploited the beauties of such procedure in the matter of vocal colour. The Scherzo is in the well-known 'L'Apprenti Sorcier' manner of Paul Dukas.

Apart from these orchestral works, the greatest interest in the musical life of the month was aroused by the appearances, at only a fortnight's interval, of the two Russian pianists, Rachmaninov and Siloti, and by the instructive comparison thus afforded. The former had never been to Manchester before, and during his two days' stay played nothing but his own works, ranging from the (by him obviously despised) C sharp minor Prelude, through the more extended forms to the Sonata and his second Pianoforte concerto. Siloti's programme included Liszt's 'Todtentanz,' which he has popularized everywhere, and Schubert's 'Wanderer' Fantasia.

At a Brodsky concert on January 31 were heard Brahms's early B flat Sextet, and the last movement of a new Sonata by Sylvio Lazzari, in which Mr. R. J. Forbes joined Dr. Brodsky. The chamber concerts of Max Mayer (January 26) and Miss Edith Robinson (February 2) introduced new music of distinction by Reger and Chevallard.

The second municipal 'Hallé' orchestral concert consisted mainly of well-known works of Beethoven, Liszt, and Wagner. Stimulated, doubtless, by the success of these two concerts, other Societies are offering the Town Hall Committee their services for next season, the Gentlemen's Glee Club and the Manchester Vocal Society being among the number. The latter Society, on January 21, gave a concert which may safely be reckoned as being the most satisfactory yet given under Mr. Whittaker's guidance, the advanced programme being well done and still better appreciated.

Glee clubs meeting for social-cum-musical enjoyment are tolerably numerous here. One of the most recently established is the 'Cantori' Society, now in its ninth year, conducted by Mr. J. B. Cullen. One does not usually associate Schumann, Wolf, Brahms, Cornelius, or Elgar with such assemblies, even on a 'ladies' evening,' and the eighty members of the 'Cantori' may be congratulated as a body 'who study part-singing purely for their own edification.'

The third Harrison concert on February 3 was, so far as can be learned, the only 'ballad' concert of this winter held, at any rate, in the heart of the city. Occasion is found now and then for the Hallé Orchestra to visit centres in a speculative way at the entire risk of the Hallé Executive. Curiosity to see the fruits of such a policy took me to Preston on February 6, when a purely orchestral programme was given in the Public Hall, a building of such enormous size as to warrant the issue of tickets at somewhat less prices than obtain at either Manchester or Liverpool. The popular parts were very well patronised, and one may hope Preston's appetite for the best orchestral music was whetted, despite the gloomy assertions that Preston is 'not really musical.'

Much has appeared in the Press of the way in which the famous Manchester antiquary, the late Dr. Henry Watson, outwitted everybody in securing for the City the old viol-dagamba manuscript book belonging to the Puritan period. Dr. T. Lea Southgate, on February 6, lectured at the Royal College here on the contents, numerous solos being played by Miss Hélène Dolmetsch, and, amongst other interesting items, Sir Frederick Bridge's choral arrangement of the 'Bowe Bells' carol, with organ and carillon accompaniment, was performed.

NOTTINGHAM AND DISTRICT.

The Bingham Choral Society gave as their sixteenth annual concert, a performance of 'Les cloches de Corneville,' arranged for concert purposes. The leading parts were taken by Miss Lilian Clayton, Miss Jessie Green, Mr. John Hinde, Mr. Charles Keywood, and Mr. George Squires. Mr. Frank Taylor conducted, and Messrs. C. Doncaster and S. H. Squires were responsible for the accompaniments. A selection of miscellaneous items completed the performance of an interesting and successful programme. The concert of unaccompanied part-songs annually provided by the William Woolley Choral Society is reported in our supplement *The Competition Festival Record*.

The combined efforts of Mr. Mark Hambourg and Miss Ada Crossley proved a very attractive feature on January 21, and an enjoyable concert was provided by Messrs. M. and H. Hopewell (pianist and vocalist) on January 28. Sullivan's 'The Martyr of Antioch' and Bach's 'Jesu, Priceless Treasure' formed the programme of the Sacred Harmonic Society's concert on February 12, when the choir gave fine interpretations of both works. The absence of accompaniment in the Bach motet put them to a severe test, but they came through their difficulties, despite hazardous moments, with great credit to themselves and their conductor. Excellent work was also done by the soloists, Miss Laura Evans Williams, Miss Joan Ashley, Mr. Ivor Walters, and Mr. Bridge Peters.

The Long Eaton Orchestral Society gave their second concert of the season under the direction of Mr. Fred Mountney on February 24, when the programme included two movements from Mendelssohn's 'Italian' Symphony, and Bantock's Serenade for strings. Solos were supplied by Miss Phyllis Lett (contralto) and Mr. John Dunn (violin).

On February 4, the visit of Rachmaninov proved a great treat, though he was only heard in compositions by himself. Miss Lucy Gates and Mr. Gervase Elwes were acceptable vocalists, and Prof. Georg Wille proved an admirable violoncellist. Mr. F. Kiddle was an ideal accompanist.

SHEFFIELD AND DISTRICT.

Orchestral activities have largely monopolised the musical doings of the past month. The Sheffield Amateur Instrumental Society gave a concert with a programme of popular works under a new conductor, Mr. Alfred Barker, who succeeds Mr. Frederick Dawson. Mr. Barker, a clever violinist well known at Sheffield and Manchester, proved himself a capable and inspiring director of amateur orchestral performers. That he and his forces came so near to conquering the complexities of the Overture to 'Die Meistersinger' was a creditable achievement. The Symphony was Mozart's 'Jupiter,' of which a well-prepared performance was given. Bach's Violin concerto in A minor was played in elevated style and with well-modelled phrasing by Dr. Adolph Brodsky.

The Wagner programme chosen for the third Sheffield Promenade Concert served to reveal the steady improvement in the tone and ensemble of the orchestra that comes from rigid selection and frequent rehearsal. Mr. Cecil Baumer played MacDowell's D minor Pianoforte concerto, and a number of Lieder were tastefully sung by Miss Lucie Rosenberg to Mrs. Mountain's accompaniment. Mr. J. A. Rodgers conducted.

A Symphony Concert was given at the Lyceum Theatre, by the Yorkshire Permanent Orchestra from Harrogate, under the direction of Mr. Julian Clifford. A temperate and well-controlled performance of Beethoven's Symphony in C minor was given. Mr. Clifford played very neatly, as soloist, in his own cheerful and brief Pianoforte concerto, and the Orchestra was also heard in Liszt's Rhapsody No. 2, and Weber's 'Oberon' Overture.

The Chesterfield and District Musical Union gave a concert of lighter music than usual in the Drill Hall on February 18. The versatility of the choir was tested in contrasts of manner and perspective in Coleridge-Taylor's 'A tale of Old Japan,' and Hubert Bath's 'Wedding of Shon Maclean' respectively. The transition from sympathy to broad humour was admirably managed by the brilliant and responsive choir. The soloists were Miss Mary Leighton, Miss Gertrude Lonsdale, Mr. Henry Bearley, and Mr. Charles Tree. Mr. J. F. Staton conducted.

An excellent and successful series of performances in the Albert Hall of German's 'Tom Jones' by the Sheffield Teachers' Opera Society were prepared and directed with much ability by Mr. J. Duffell. An interesting joint-recital by Miss Daisy Evans, an expressive contralto singer, and Mr. Horace Fulford, an able pianist, should also be recorded.

YORKSHIRE.

LEEDS.

The outstanding event at Leeds during the past month has been the visit of Mr. Landon Ronald and his New Symphony Orchestra at the Philharmonic Concert on February 4. As is usually the case when a crack orchestra comes into the provinces, a programme was arranged which was so familiar to the players that the conductor was able to give the very last ounce out of them, and accordingly we had some phenomenally brilliant performances, that of the well-known Variations from Tchaikovsky's Suite in G being perhaps the most striking as a sample of orchestral virtuosity. Beethoven's fourth Symphony and the Carneval Overtures of Berlioz and Dvorák were also up to the high standard of the orchestra, and most remarkable delicacy was shown in some of Schubert's 'Rosamunde' music. The Philharmonic Choir was inspired to even greater brilliance than usual in Purry's 'Best Pair of Sirens,' and, under Mr. Fricker, sang Cornelius's 'Love, I give myself to thee' very sympathetically. The Saturday Orchestral Concert on February 7 was one of the best of this series. Kalinnikov's G minor Symphony was new to Leeds, and its very considerable charm was well brought out by Mr. Fricker. Mr. Alex. Cohen, the leader of the Orchestra, undertook the solo part in Max Bruch's popular Violin concerto in the same key, and has never been heard to greater advantage, his tone and execution being excellent, and his reading of the sensuously beautiful music being highly sympathetic and sensitive, yet without exaggeration. The 'Danse Macabre' of Saint-Saëns, the 'Finlandia' of Sibelius, and the great 'Leonora' Overture were other features of an interesting programme. The vocalist was Mr. Joseph Ireland, a young bass of great promise, possessing a voice of unusually rich and sympathetic quality. Harking back, the preceding concert of the same series, on January 24, was distinguished by the very artistic performance of another Leeds musician, Mr. Herbert Johnson, who gave a reading of the solo part in Beethoven's ninth Piano-forte concerto that was at once most brilliant, refined, and sympathetic. Bach's fourth 'Brandenburg' Concerto, Tchaikovsky's first (D minor) Suite, and the 'Angel' pantomime music from 'Hänsel und Gretel' were other features of the concert. Mr. Fricker, who conducted on both these occasions, was successful in obtaining very artistic and satisfying performances.

At the Leeds Bohemian Concert on January 28 Beethoven's so-called 'Harp' Quartet (Op. 74), Schubert's A minor quartet, and Tanciev's powerful quartet in B flat minor formed the programme, and were played with admirable spirit by Mr. Cohen, Mr. Ghent, Miss Lily Simms, and Mr. Hemingway. On January 20 Miss Marion Keighley Snowden and her brother, Mr. John Keighley Snowden, gave an enjoyable recital of pianoforte and violoncello music. Miss Snowden is a pianist of great refinement and sincere charm, and her interpretation of five pieces by Debussy was most sympathetic. Mr. Snowden, a scholar of the R.C.M., is already a very accomplished violoncellist, and the fire he put into his performance of Bach's Suite in G gave it great vitality. The two artists joined in giving Sonatas by Beethoven and Richard Strauss, and in these also they left a most pleasant impression.

Messrs. Richardson and Maude gave one of their Sonata Recitals on January 21, playing Sonatas for pianoforte and violin by Beethoven (in G, Op. 30), Dvorák (in G, Op. 100), and Sinding (Op. 27); and on February 7 Miss Lilian Prust gave a pianoforte recital, with an ambitious programme, of which Franck's Prelude, Chorale, and Fugue was the most interesting feature. On February 10 M. Sapellnikov, who is a favourite with the Leeds public, appeared at one of the Leeds Musical Evenings to give a pianoforte recital, his powerful and brilliant performance of Liszt's B minor Sonata and Schumann's 'Etudes Symphoniques' being a noteworthy feature, while he produced a great sensation by

his tremendously forceful playing of Chopin's well-known Polonaise in A flat. On the preceding evening he had given a similar recital at Harrogate.

For a whole twelvemonth the organ of the Leeds Parish Church has been undergoing reconstruction by Messrs. Harrison, of Durham, and on January 25 the finished work was rededicated. Since then recitals have been given by the organist, Mr. W. H. Williams (January 28), his predecessor, Dr. Bairstow, now of York Cathedral (January 31), and Dr. Alcock (February 11), whose uniformly interesting programmes exhibited the resources of this fine instrument, to which, among other things, an echo or 'altair' organ has been added that is capable of some beautiful effects.

BRADFORD.

At Bradford the subscription concert on January 30 introduced M. Rachmaninov as pianist and composer, and he played a number of his own compositions, including a strenuous Sonata in B flat minor, with remarkable vitality and crispness of style. Mr. Felix Salmond gave violoncello solos with splendid fire, and Miss Ruth Vincent was the vocalist. The next concert of the series, on February 13, introduced Berlioz's 'Requiem,' which had not been heard at Bradford since 1887. On this occasion it had the advantage of the co-operation of the Halle Orchestra, under Mr. Baling, and the Festival Choral Society, and the result was an excellent all-round performance, though one could not but feel that the music failed to produce its full effect in the concert room, and especially in one which is so singularly devoid of resonance as St. George's Hall. A very fine performance of Beethoven's C minor Symphony preceded the 'Requiem.'

At the third of the Free Chamber Concerts, on February 16, Dvorák's String quartet in E flat (Op. 51), Mozart's Pianoforte quartet in E flat, and Sinding's picturesque Pianoforte quartet in E minor, were given by Messrs. Norton, Burfield, Turner, and Drake, with Mr. Midgley as pianist. Miss Judson was the vocalist. At a sonata recital on January 28, given by Mrs. Maria Herz, she was joined by Mr. I. W. Sugden in introducing Korngold's recent Sonata for pianoforte and violin in G, which had not before been heard in Yorkshire, and afforded a fresh proof of the precocious mastery of its composer. Miss Madge Whitaker was the vocalist. The programme of the Bradford Permanent Orchestra on February 14, included Brahms's 'Academic' Overture, Tchaikovsky's 'Capriccio Italien,' and Grieg's 'Sigurd Jorsalfar' Suite, of which Mr. Walter Haigh, who conducted, gave a straightforward reading. Mr. F. Mercer played the solo part of Beethoven's C minor Pianoforte concerto, and Miss Phyllis Lett was the vocalist.

OTHER TOWNS.

At the Wakefield Chamber Concert on January 22, Miss Agnes Nicholls and Mr. Hamilton Hartly gave a most enjoyable song recital. Miss Nicholls sang a long and varied series of songs, including two new ones by Mr. Hartly, 'The Wake Feast' and 'A Rann of Wandering,' both on Irish themes, and characterized by great force and impressive rhythm. Mr. Percy Sharman's chamber concert at York, on January 26, introduced new Pianoforte quartets, Schumann's charming work in E flat, and Gabriel Fauré's Quartet in C minor, which, though evincing the highest accomplishment, somehow fails to move one. Bach's Concerto in D minor for two violins was artistically played by Mr. Sharman and Miss Leila Willoughby, and Mrs. Burrell, the vocalist, introduced two of Beethoven's arrangements of Scottish songs, with the original accompaniments for pianoforte, violin and violoncello, which she sang in sympathetic style. The other members of the quartet were Miss Knocke, Mr. Groves, and Mr. Padel. At Mr. Hylton Stewart's Chamber Concerts at Scarborough, on January 21, the Leeds String Quartet (Mr. Cohen, Mr. Ghent, Miss Simms, and Mr. Hemingway) played Beethoven's 'Harp' Quartet and Schubert's A minor Quartet very acceptably, and Miss Elsie Suddaby, a promising young soprano, was the vocalist. At the next of these concerts, on February 18, Mr. Edgar Drake's Quartet, with Mr. Percy Richardson as pianist, played Pianoforte quintets by Schumann and Brahms.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.
Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERFELDY.—The Choral Society gave their first concert of the season on January 30 with a most successful performance of Sir Edward Elgar's 'Banner of St. George,' the difficulties of which were well overcome, the Epilogue being sung with dignity and power. The second part of the concert consisted of a miscellaneous selection, the choir singing Hatton's 'Belfry tower,' and other works. The vocal soloists were Miss Kate Wallace and Mr. Elliott Sharp (vocalists), and Mr. Ian Menzies played a violoncello solo. Mr. James Callow was the conductor.

AYR.—A highly creditable performance of Coleridge-Taylor's 'A tale of Old Japan' was given by the Choral Union on January 29, under the direction of Mr. Wilfrid E. Senior. An orchestra accompanied, and solo parts were taken by Miss Jean Gibson, Miss Catherine Innes, Mr. John Jamieson, and Mr. A. Richards. The second part of the programme included Mozart's 'Magic Flute' Overture and movements from Tchaikovsky's fourth Symphony, played under the direction of Mr. Henri Verbrugghen.

COLERAINE.—The members of the Coleraïne Orchestral Society gave their annual concert in the Town Hall, Coleraïne, on January 22, before a very large and enthusiastic audience. The orchestral items were conducted by Mr. W. Mallinson, and represented composers of the English, French, German, and Russian schools. 'Andante Cantabile' from Tchaikovsky's Symphony Op. 64, No. 5, was played for the first time in the North of Ireland. Miss McKisack and Mr. J. McLean were the vocalists, and Miss Lynn and Mr. W. F. Wood were the accompanists.

DARVEN.—In aid of the Nursing Association and Society for the Blind, the Blackburn Ladies' Choir gave a concert here on January 27, under the direction of Mr. F. Duckworth. The programme included Bantock's 'The happy Isle' and 'Soul star,' Weekes's 'Though my carriage be but careless,' and Mr. Duckworth's 'The stars are with the voyager.' The singing was worthy of the reputation of the choir. Solos were given by Mrs. Walter Briggs (pianist) and Mr. Bridge Peters (vocalist).

DUNFERMLINE.—Under the auspices of the Carnegie Dunfermline Trust, a highly successful performance of Coleridge-Taylor's Cantata, 'A tale of Old Japan,' was given in St. Margaret's Hall by the Trust Choir, assisted by the Scottish Orchestra, led by Mr. Henri Verbrugghen. The soloists were Miss Caroline Hatchard (who at short notice took the place of Miss Agnes Nicholls), Miss Elsie Martyn, Mr. Frank Mullings, and Mr. Robert Burnett. The second part of the concert was miscellaneous, and included the first performance in Scotland of Granville Bantock's new Suite for strings, 'Scenes from the Scottish Highlands.' Mr. David Stephen, the director of music to the Carnegie Dunfermline Trust, conducted the whole performance.

HYTHIE.—The second concert of the eleventh season of the Hythe Choral Society took place on January 21, when the programme consisted of Van Bree's Cantata, 'St. Cecilia's Day,' four movements from Schubert's Octet for strings and wind, and Mendelssohn's 'Loreley.' The soloist was Miss Dorothy Gandy, Mr. A. T. Dixon was principal violin, and Dr. A. T. Froggatt conducted.

IPSWICH.—The first concert of the season given by the Ipswich Choral Society was of excellent quality, for the works chosen were Elgar's 'The Music Makers' and Parry's 'The Pied Piper,' and the performances were fully adequate. The choral-singing was both expressive and spirited, good support being given by the orchestra. Miss Phyllis Lett was the soloist in Elgar's Cantata, and the Rev. Father Walker and Mr. Joseph Cheetham gave the solos in the work of

Parry. At the conclusion of the concert a presentation clock was handed by the Mayor to the conductor, Mr. W. Hockey, in recognition of his services during the past two years.

JOHANNESBURG.—The Johannesburg Philharmonic Society gave a performance of 'The Messiah' on December 17, under the direction of Mr. Laurence B. Glenton, when the choral-singing attained a high standard of effectiveness. The soloists, who gave an excellent reading of their respective parts, were Miss Blodwen Hopkins, Miss Eva Nodes, Mr. J. Moore, and Mr. J. W. Birrell.

NEWCASTLE, STAFFS.—The concert given by the Male Voice Glee Union on February 12 provided the first performance of a choral ballad by the conductor, Mr. S. E. Lovatt. It is a vigorous setting of Byron's 'Sennacherib,' and achieved great success. The remainder of the programme, which was admirably carried out, included Reger's 'Love message,' Elgar's 'It's oh! to be a wild wind,' and Sullivan's 'The long day closes.' Miss Phyllis Lett and Mr. Harold Wilde sang, and Miss Backsheen Wood contributed violin solos.

NORTH WALSHAM.—The North Walsham Amateur Musical Society, which dates back to 1872, gave a performance of Coleridge-Taylor's 'A tale of Old Japan' on February 11, under the direction of Mr. A. S. Wilde. In its efficiency and expressiveness the choral-singing was highly creditable. The solo parts were taken by Miss Margaret Layton, Miss Florence Taylor, Mr. Hubert Baker, and Mr. Walter Ivey.

PERTH.—The concert given by Mr. Richardson's Choral Society at the City Hall, on January 30, gained special interest from the first performance in Scotland of Paul Pugno's 'Ulysses and the Sirens.' It was sung excellently, and made a good impression. The principal soloists were Miss Doris Carter, Miss Helen Blain, and Mr. W. Davidson. The orchestra contributed independent numbers, including Smetana's 'Bartered Bride' Overture, and the choir gave Coleridge-Taylor's 'Beside the ungathered rice' and other part-songs. Mr. Richardson conducted.

TORONTO.—At a concert of the National Chorus given under the direction of Dr. Albert Ham, the programme included Coleridge-Taylor's 'Sea Drift,' the performance of which was the chief feature of the evening.

VENTNOR.—The Musical Society gave a performance of 'Judas Maccabaeus' before a crowded audience at the Town Hall on January 28. The excellence of the choral-singing did great credit to the work of Mr. Evan Jones as conductor, and in all directions the occasion was successful.

MUSIC IN PARIS.

At the Opéra has been produced a Ballet in two Acts by M. G. Bernard, 'Philotis, danseuse de Corinthe,' the music by Philippe Gaubert. The score, not very original, is graceful and pleasing. The staging and dancing offer a special feature of interest. The principal rôles are held by Mlle. Zambelli, Mlle. Urban, and M. Aveline. M. Henri Büsser conducts.

A new Concert Society has been founded by M. Pierre Monteux, with the object of providing good orchestral music at popular prices. Its concerts take place on Sunday afternoons: so that there are at present five orchestral concerts, and at times six, every Sunday, whereas during week-days it is almost impossible to hear symphonic music at Paris. The first of M. Pierre Monteux's concerts was devoted to works by MM. Paul Dukas, Debussy, by Mozart, Beethoven, Chabrier, and Berlioz; the second, entirely to the French school, the principal numbers being Maurice Ravel's 'Valses nobles et sentimentales,' Florent Schmitt's 'Tragédie de Salomé,' and songs by Duparc. The vocalist was Mlle. Suzanne Vorskla.

At the Concerts-Séchiari was given, for the first time at Paris, Serghei Liapounov's 'Rhapsody on Ukrainian themes' for pianoforte and orchestra. The soloist was M. Robert Schmitz.

The Concerts-Lamoureux have provided few novelties during the month; the only noteworthy number consisted of two excerpts from the Ballet score, 'Orphée,' by Roger-Ducasse.

At the same concerts has been given a second performance of Mahler's fourth Symphony. In the French periodical, *S.L.M.*, M. Vincent d'Indy passes the most contemptuous judgment upon this work, which he describes as a model of platitudes and bad taste.

Joan Manen's Tone-poem 'Juventus,' written in the shape of a *Concerto-grosso* for orchestra, two violins, and pianoforte, has been produced with moderate success at the Concerts-Hasselmans. The author, who is a gifted violinist, played the same evening Lalo's 'Symphonie Espagnole.' The concert was conducted by M. Wurmser; the following one, by M. Henri Morin.

At the Concerts-Colonne was played by Madame Caponsacchi-Jeissler, a 'Fantaisie-Stück' (*sic*) by Theodore Dubois.

On February 9 Miss Arnoldie Stephenson gave a remarkably good concert, at which she sang, besides numbers by Purcell, Carissimi, Bach, and modern songs by Koehlin, Aubert, Duparc, Richard Strauss, three impressive 'Incantations' by the Russian composer Serghéi Vassilenko.

M. Inghelbrecht has founded an 'Association Chorale Professionnelle,' of which Paris stood in great need. The first concert given by the Association, which comprised music by Jannequin, Monteverde, Bach, Moussorgsky, Borodin, Debussy, and others, was extremely satisfactory, and its success led to its being repeated the following week.

The Société Nationale's doings for the month have been moderately interesting: a good performance of M. Ravel's String quartet and excellent readings by Madame Paule de Lestang of songs by Stravinsky, Liapounov, and Charles Bordes are all there to be recorded.

The Société Indépendante has provided an interesting String quartet by Henri Cliquet, a newcomer not yet twenty. At the same concert was played for the first time at Paris, Miklos Radnai's fine Pianoforte trio, a talented Russian singer, Madame Moussatova-Kouljenko, sang a scene from Moussorgsky's unpublished opera 'Salammbo,' and Mlle. Juliette Meerovitch won golden opinions for her excellent performance of pianoforte pieces by M. Albert Bertelin.

Arnold Schönberg's Pianoforte pieces, Op. 19, appear to be gaining ground at Paris: a fortnight after their introduction by M. Léo Ornstein, they were played again, this time by M. Alfred Casella.

The concert of modern Italian music announced in the February issue did not fulfil expectations, and from the works produced (whose authors are MM. Bastianelli, Pizzetti, Ferranti, Malipiero, Davico, Tommasini) it is obvious that the young Italians, before they succeed in their laudable object of endowing their country with a repertoire of high-class instrumental music, have a good deal to learn. A song 'I Pastori,' by M. Pizzetti, was by far the best number. Miss Una Fairweather, MM. Plamondon, Koubitsky, and Casella, and the Quatuor Vuillaume carried out the programme excellently.

The *Revue Française de Musique* is giving a series of lectures and concerts devoted to the contemporary schools of Europe. The programmes, which range from Vincent d'Indy to Schönberg, and from Albaniz to Kodaly, include many works not yet heard at Paris. The British school is represented by Messrs. Holbrooke, Cyril Scott, Balfour Gardiner, and Norman O'Neill.

Particular interest attached to the concert given on February 19 by the Société des Amis des Cathédrales, at which was given, after works by Bach, Sweelinck, Gigault, and Josquin Després, Marc-Antoine Charpentier's newly-rediscovered 'Judicium Salomonis,' a superb motet written in 1702.

M. Paul Stuart, stage-manager of the Opéra, has died suddenly. He has been succeeded by M. Labis.

Foreign Notes.

AMSTERDAM.

Chausson's 'Symphonie poétique,' Florent Schmitt's 'La tragédie de Salomé' (conducted by Alphonse Catherine) and Glière's 'Les Sirenes,' and works by Brahms and Richard Strauss (conducted by G. Schneevoigt), were given at the Concertgebouw.

ANTWERP.

A recent programme of the Société des Nouveaux Concerts, of which Felix Weingartner was the conductor, included his 'Lustige' Overture, Berlioz's 'Harold in Italy' and Korngold's 'Overture to a tragedy.'—The Flemish Opera produced a new lyrical drama 'Alcée,' with libretto and music by August Dupont.

BERLIN.

A Brahms concert was given under the baton of the celebrated Brahms conductor, Fritz Steinbach. The programme consisted of the Concerto for violin, violoncello and orchestra (with Hubermann and Hugo Becker as soloists), the Violin concerto, and the Symphony in D.—Jascha Spivakovsky's pianoforte recital included a performance of the seldom-heard 'Concerto without orchestra,' by Schumann.—'Musik für Orchester,' by R. Stephan, and 'Sinfonischer prolog,' by Boehe, were the novelties of the third Hausegger concert.—The sixteen-year-old Austrian, Georg Szell, has made his appearance as composer, conductor and pianist, with the Blüthner Orchestra. He conducted his Symphony in B minor, and played Beethoven's 'Emperor' Concerto. Leo Fall has just finished a new opéra, 'Young England'; the first performance will take place here at the West-End Theatre.

BRUSSELS.

Mozart's charming ballet, 'Les Petits Riens,' performed at Paris in 1778, has been revived at the Théâtre de la Monnaie.—'Elektra' and 'Salome' are included in the programme of the Richard Strauss Festival. They will be given under the composer's conductorship.—A very successful recital was given by the famous Lieder-singer, Madame Lula Mysz-Gmeiner.—Several cantatas, arias, choruses and instrumental works by J. S. Bach were given at the Bach Concert.—At the third Popular Concert a fine performance of Sibelius's interesting E minor Symphony was given under Schneevoigt's baton.—Handel's 'Israel in Egypt' was performed at the Royal Conservatoire.

COLOGNE.

Korngold's 'Sinfonietta' and Bolko von Hochberg's Pianoforte concerto in C minor, with W. Lütschg as soloist, were the novelties at the sixth Gürzenich-Konzert. A first concert-performance of Enrico Bossi's new opera 'Johanna d'Arc,' under the great Italian composer's conductorship, has been given here. The work was received with great enthusiasm.

LEIPSIK.

Schönberg's 'Kammer-symphonie' has been produced here under Nikisch at the Gewandhaus. Opinions regarding the work are very much divided.

LUCERNE.

Gabriel Pierné's 'The Children's Crusade' has been given here for the first time in Switzerland. Three performances have taken place under the direction of Robert Denzler. The work created a profound impression. The district choir Festival will be held on June 20 and 21 next.

MOSCOW.

Two concerts devoted to works by Rachmaninov have taken place. The great national composer was heard as soloist in his second and third Pianoforte concertos, the former at the Philharmonic, and the latter at the Kussewitzki concerts. He also conducted the fourth Philharmonic concert (with Casals as soloist).—Elgar's 'Falstaff' was successfully performed at the fourth concert of the Société Impériale de Musique. At other concerts works by Debussy (conducted by the composer), Reger, Busoni,

Two lectures, entitled 'Some thoughts for the teacher,' were given by Mr. Stewart Macpherson at the Duke's Hall, Royal Academy of Music, on January 28 and February 4.

Stravinski, Wassilenko, Hugo Wolf, Brahms, and Grieg were performed.—The Symphony Orchestra gave three concerts devoted to works (instrumental and vocal) by J. S. Bach.—A Handel evening was given by the Moskauer Musikverein.

MUNICH.

The eight choruses for female voices by Schumann, arranged in connected form and provided with an orchestral accompaniment by Hans Pfitzner, have been performed here with considerable success.

NICE.

Verdi's opera 'Jérusalem' has been successfully revived under M. Flon.—César Franck's Symphony in D minor, D'Indy's 'Symphonie Cécile,' and Berlioz's 'Roméo' were the features of the first grand 'Concert classique,' given at the Opéra. The second concert of the same series was entirely devoted to works by Saint-Saëns. The second Symphony, 'La jeunesse d'Hercule' and the ballet from 'Henry VIII.' were included in the programme.

PARMA.

An interesting concert of works by Arcangelo Corelli was given recently. The programme included the famous eighth Concerto Grosso, for two violins and violoncello with string orchestra and harmonium, and several Sonatas.

ST. PETERSBURG.

Leopold von Auer created quite a sensation by his magnificent interpretation of Beethoven's Violin concerto at the Beethoven evening given by the Société Impériale de Musique. Stravinsky's Ballet-fragment 'Petrouschka,' Glazounov's seventh Symphony, Liszt's 'Les Preludes' and Pianoforte concerto in A (with Risler as soloist) were excellently performed at the fifth Kussewitzki concert.—Strauss's 'Don Quixote' and Glazounov's interesting fifth Symphony were performed to perfection under Mengelberg's baton. Rachmaninov's splendid new choral work 'Glocken,' the chief feature of the fourth Siloti concert, gained a remarkable success under the composer's conductorship. At the fifth concert of the same institution Glazounov gave a brilliant interpretation of his eighth Symphony. A splendid performance of Strauss's 'Also sprach Zarathustra' was given under the distinguished conductorship of Mr. Albert Coates. The programme of the concert devoted to works by J. S. Bach, given by the choir and soloists of the Imperial Court Opera (under Siloti), comprised the 'Trauerode,' the 'Magnificat,' and the Violin concerto in E flat, interpreted by Albert Spalding.—The song-recital of compositions by Gerhard von Kuessler, given by A. Borntau, proved very attractive. The composer (at the pianoforte) and the performer were well received. The ballet music to 'Orpheus,' a 'Mimodrame-lyrique' by Roger-Ducasse, formed the principal feature of the seventh Siloti concert.

VIENNA.

At the second Philharmonic concert under Weingartner a first hearing of the Concerto Grosso for two violins, pianoforte and orchestra, composed by Joan Manen, was given. The soloists were the composer, Herr Prill, and Joachim Nin at the pianoforte. The very interesting work was brilliantly played and obtained an undoubted success.—Dr. Ethel Smyth's new String quartet in E minor was accorded an enthusiastic reception on the occasion of its production at a concert organized by 'Der Merker.'—The second of the two evenings devoted to works by Delius and Cyril Scott given by the Wiener Tonkünstlerverein, included a cycle of songs by Delius (sung by Frau Gutheil-Schoder), and a Pianoforte sonata and a Pastorale for flute and pianoforte by Cyril Scott. The works were much appreciated.

WARSAW.

Gabriel Fauré's music to 'Pelléas and Mélisande,' E. Boche's 'Taormina,' and Strauss's 'Festliches Praeludium' were given a first hearing under Birnbaum's baton. The second subscription concert comprised works by the famous national composer, Moniusko. At other concerts recently given, the 'Jena' Symphony and symphonic works by Karłowicz, Opieński, and Rozycki were performed.

Miscellaneous.

We are reminded by Mrs. Livingstone, a daughter of the late Charles Salaman, that March 3 is the centenary of the birth of her father, who was a well-known and respected London musician. He died on June 3, 1901. A full account of his career and a portrait are given in the *Musical Times* for August, 1901.

Considerable success attended the dramatic performance of Henry Edward Hobson's 'Golden Legend' by the Philadelphia Operatic Society on January 29. Scenery, costume, and action were employed, under the stage management of Mr. Grant. M. Wassili Leys conducted.

Mr. W. W. Starmer lectured on 'Chimes and chimes' before a meeting of the Incorporated Society of Musicians at the Regent Street Polytechnic on February 14. Mr. Frederick Corder has given three lectures at the Royal Institution on 'Neglected composers: Spohr, Rietz, and Joachim.'

Madame Liza Lehmann and Mr. Gordon Cleather have been appointed professors of singing at the Guildhall School of Music.

Mr. C. E. Allsopp has been appointed music-master of the Dollar Academy, Dollar, Scotland.

Answers to Correspondents.

F. G.—Rag-time was copied by the Americans from the music of their negroes. The name is probably in origin a modern colloquialism, although it has been suggested that its derivation is from the Indian word Raga-music, which denotes syncopation.

LIBER.—There is not, so far as we know, a published organ arrangement of Sullivan's 'Tempest' music.

J. P. LITTLE.—(a) ♯ = 112. (b) ♯ = 63.

M. H.—Apply to Mr. F. Ney, Department of Public Education, Winnipeg.

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BOOK 1.			BOOK 8 (continued).		
ADVENT	O King and Desire of all Nations	Stainer	WHITSUN	Spirit of mercy, truth, and love	Solly
CHRISTMAS	Arise, shine, for thy Light is come	Elvey	HARVEST	Behold, I have given you every herb	Harris
LENT	Lord, for Thy tender mercies' sake	Farrant	GENERAL	All people that on earth do dwell	Wesley
	Enter not into judgment	Attwood		Through the day Thy love has spared us	Naylor
EASTER	O ye that love the Lord	Coleridge-Taylor		The King shall rejoice	Goss
	O give thanks	Goss		Thou wilt keep him in perfect peace	Callin
WHITSUN	Come, Holy Ghost	Attwood			
HARVEST	The Lord is loving unto every man	Garrett	ADVENT	Blessed is He Who cometh	Goss
GENERAL	O love the Lord	Sullivan	CHRISTMAS	Sing, O Heavens	Goss
	The day Thou gavest, Lord	Woodward	LENT	O bountiful Jesu!	Stainer
	Blessed are they that dwell	Tours		O Lord, correct me	Cowen
	Thou wilt keep him in perfect peace	Lee Williams		By the waters of Babylon	Coleridge-Taylor
BOOK 2.			BOOK 9.		
ADVENT	Hosanna in the highest	Stainer	EASTER	The strife is over	Stainer
CHRISTMAS	Sing and rejoice	Barnby	WHITSUN	Grieve not the Holy Spirit of God	Stainer
LENT	O Saviour of the world	Goss	HARVEST	Great is the Lord	Stainer
	Teach me, O Lord	Attwood	GENERAL	Lead, kindly Light	Pughe-Evans
EASTER	Jesu, Word of God Incarnate	Goss		O Lord, my trust is in Thy mercy	King Hall
	Christ is risen	Elvey		Hymn of Peace	Callin
HARVEST	Great is the Lord	Stainer		How dear are Thy counsels	Crotch
GENERAL	O how amiable	West			
	O taste and see	Sullivan	ADVENT	God shall wipe away all tears	Fild
	The Lord is my Shepherd	Macfarren	CHRISTMAS	Sing, O Heavens	Mauder
	God that madest earth and heaven	Fisher	LENT	Jesu, Word of God Incarnate	Elgar
BOOK 3.				Hear the voice and prayer	Hopkins
ADVENT	Far from their home	Woodward		By Babylon's wave	Goss
CHRISTMAS	Four Christmas Carols	Various	EASTER	Unto the Paschal Victim bring	Wesley
LENT	Turn Thy face from my sins	Sullivan	WHITSUN	Our Blessed Redeemer	Vine Hall
	O Lord, my God	Wesley	HARVEST	Great is the Lord	Sydeman
EASTER	Jesu, Word of God Incarnate	Mozart	GENERAL	Blessed be the Lord my strength	Markham Lee
	Break forth into joy	Barnby		Abide with me	Attin
HARVEST	O Lord, how manifold	Barnby		O how amiable	Mauder
GENERAL	Seek ye the Lord	Roberts		The Lord is exalted	Wesley
	I was glad	Elvey			
	The radiant morn	Woodward	ADVENT	The night is far spent	Stainer
	O praise God in His holiness	Weldon	CHRISTMAS	Nazareth	Goss
	Doth not wisdom cry	Haking	LENT	God so loved the world	Moss
BOOK 4.				I came not to call the righteous	Vince
ADVENT	Arise, O Jerusalem	King		Wash me thoroughly	Wesley
CHRISTMAS	Let us now go even unto Bethlehem	Hopkins	EASTER	Alleluia! now is Christ risen	Adams
LENT	In Thee, O Lord	Tours	WHITSUN	Holy Spirit, come, O come	Martin
	Comfort, O Lord, the soul of Thy servant	Crotch, arr. by Goss	HARVEST	The earth is the Lord's	Hollis
	God so loved the world	Stainer	GENERAL	Saviour, Thy children keep	Sullivan
EASTER	Christ our Passover	Calkin		The day is past and over	Moss
WHITSUN	Praised be the Lord daily	Goss		Jesu, priceless Treasure	Roberts
HARVEST	Ye shall dwell in the land	Stainer		O worship the Lord	Hollis
GENERAL	O how amiable are Thy dwellings	Barnby	ADVENT	Rejoice greatly	Woodward
	O taste and see how gracious the Lord is	Kent	CHRISTMAS	Hark! what mean those holy voices	Sullivan
	Thine, O Lord, is the greatness	Elvey	LENT	Give ear, O Lord	Pattison
BOOK 5.				Come now, and let us reason	Brian
ADVENT	The Great Day of the Lord	Martin		Is it nothing to you	Foster
CHRISTMAS	It came upon the midnight clear	Stainer	EASTER	Christ is risen	Stainer
LENT	Incline Thine ear	Himmel	WHITSUN	I will not leave you comfortless	Wesley
	Lead me, Lord	Wesley	HARVEST	Father of mercies	Watt
EASTER	Rend your heart	Calkin	GENERAL	Praise ye the Lord	Butts
	Awake up, my glory	Barnby		Save us, O Lord, while waking	Martin
WHITSUN	O for a closer walk with God	Foster		Come, weary pilgrims	Tour
HARVEST	The eyes of all wait on Thee, O Lord	Stainer		Comes, at times	Woodward
GENERAL	I am Alpha and Omega	Richardson	ADVENT	Prepare ye the way of the Lord	Garrett
	O how amiable are Thy dwellings	Hiles	CHRISTMAS	In a stable lowly	King
	Blessed are the merciful	Sullivan	LENT	Hear me when I call	King Hall
BOOK 6.				Come, ye sin-defiled and weary	Stainer
ADVENT	Hearken unto Me, My people	Sullivan		In Thee, O Lord	Coleridge-Taylor
CHRISTMAS	O Zion, that bringest good tidings	Stainer	EASTER	As it began to dawn	Foster
LENT	Turn Thy face from my sins	Attwood	WHITSUN	God is a Spirit	Bennett
	O Saving Victim, slain for us!	Stainer	HARVEST	O God, who is like unto Thee	Foster
EASTER	There is a green hill far away	Goss	GENERAL	Nearer, my God, to Thee	Adams
	Now is Christ risen from the dead	West		Lord, I have loved the habitation	Torrance
WHITSUN	O Holy Ghost, into our minds	Macfarren		Send out Thy light	Goss
HARVEST	Praise the Lord, O Jerusalem	Mauder		O God, whose nature	Wesley
GENERAL	Sweet is Thy mercy, Lord	Barnby	ADVENT	The night is far spent	Foster
	I will lift up mine eyes	Clarke-Whitfield	CHRISTMAS	Glory to God in the highest	Bayley
	Rejoice in the Lord, O ye righteous	Elvey	LENT	The path of the just	Roberts
	I will always give thanks unto the Lord	Calkin		Come, and let us return	Jackson
BOOK 7.				O Saviour of the world	Moss
ADVENT	It is high time to awake out of sleep	Barnby	EASTER	Who shall roll us away the stone?	Torrance
CHRISTMAS	Come, ye lofty	Butts	WHITSUN	If I go not away	Adams
LENT	Bow down Thine ear	Attwood	HARVEST	The woods and every sweetsmelling tree	West
	Come unto Him	Goss	GENERAL	The Lord is my Light	Sydeman
EASTER	The Lord is nigh unto them	Cummings		Evening and morning	Oakley
	Open to me the gates	Adlam		Holiest, breathe an evening blessing	Moss
WHITSUN	When God of old came down from heaven	Vine Hall		Let the righteous be glad	R. F. Lloyd
HARVEST	Look on the fields	Macpherson	ADVENT	Awake, awake, put on strength	Born
GENERAL	Weary of earth and laden with my sin	Toser	CHRISTMAS	See, amid the winter's snow	Wesley
	Sing praises unto the Lord	Cruikshank	LENT	There is a green hill far away	Somer
	Deliver me, O Lord	Stainer		Weary of earth	Vine Hall
	Blessed are the poor in spirit	Hiles		Come, and let us return	Goss
BOOK 8.				Come, ye saints	Butts
ADVENT	Day of Wrath! O day of mourning	Stainer	EASTER	If ye love Me	Stewart
CHRISTMAS	Like silver lamps in a distant shrine	Barnby	WHITSUN	The eyes of all wait on Thee	Goss
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	Seek ye the Lord	Bradley	GENERAL	Blessing, glory, wisdom, and thanks	Brewer
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118. Ditto ... J. Maude Crament 3d.	134. Cleanse me, Lord G. F. Wrigley 3d.	276. God be merciful ... S. S. Wesley 3d.
119. Behold, I come quickly Ivor Atkins 3d.	135. Come, and let us return ... J. Goss 3d.	277. God came from Teman ... Steggall 4d.
120. Behold, I have given you C. Harris 3d.	136. Come, and let us return W. Jackson 3d.	278. God is a Spirit ... W. S. Bennett 1d.
121. Behold, I send ... J. V. Roberts 3d.	137. Come hither, ye faithful Hofmann 4d.	279. God is gone up ... Croft 4d.
122. Behold My servant J. F. Bridge 3d.	138. Come, Holy Ghost ... G. Elvey 4d.	280. God is gone up ... O. Gibbons 3d.
123. Behold now, praise J. B. Calkin 3d.		

THIS IS THE DAY

ANTHEM FOR EASTER

COMPOSED BY

Psalm cxviii. 24 ;
1 Corinthians xv. 20—22, 57.

J. H. MAUNDER.

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Cheerfully.

SOPRANO. *f* This is the

ALTO. *f* This is the

TENOR. *f* This is the

BASS. *f* This is the

ORGAN. *f* *Gl.* *Cheerfully.* ♩ = 120.

day which the Lord .. hath made, we will re -

day which the Lord .. hath made, we will re -

day which the Lord .. hath made, we will re - joice and be glad in it, re -

day which the Lord .. hath made, we will re - joice and be glad in it, re -

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THIS IS THE DAY.

- joice and be glad in it, we will re - joice, we will be
 - joice and be glad in it, we will re joice,
 - joice and be glad in it, we will re - joice, we will re -
 - joice and be glad in it, we will re - joice, we will re

glad, we will re - joice, re - joice and be glad,
 we will re - joice and be glad, .. re - joice and be glad,
 - joice, we will re - joice, .. re - joice and be glad,
 - joice, we will re - joice, .. re - joice and be glad,

this is the day which the Lord . . hath made, we will re -
 this is the day which the Lord . . hath made, we . .
 this is the day which the Lord . . hath made, we will re - joice, re -
 this is . . the day which the Lord . . hath made, we will re - joice, re -

senza Ped.

THIS IS THE DAY.

re-joice and be glad, be glad in it. will be glad in it, be glad in it. re-joice in it. re-joice and be glad in it, be glad in it.

Very slow. *Ped.*

For now is Christ risen from the dead, For now is Christ risen from the dead, For now is Christ risen from the dead, For now is Christ risen from the dead, For now is Christ risen from the dead,

Very slow. ♩ = 60.

pp Sw. Voix Celestes (Easter Hymn in distance.)

senza Ped.

for now is Christ risen from the dead, for now is Christ risen from the dead, for now is Christ risen from the dead, for now is Christ risen from the dead,

pp Sw.

(4)

THIS IS THE DAY.

and become the first-fruits of them that slept, the first - fruits of them, them that slept.

and become the first - fruits of them that slept, the first - fruits of them, them that slept.

and become the first-fruits of them that slept, the first - fruits of them, them that slept.

and become the first - fruits of them that slept, the first - fruit of them, them that slept.

by man came al - so the

by man came al - so the

by man came al - so the

For since by man came death,

p *Sr.* *soft Ped. Sr. coupled.* *mf* *Ch.* *senza Ped.*

res - ur-rec-tion of the dead.

res - ur-rec-tion of the dead.

res - ur-rec-tion of . the dead.

For as in Ad-am all die,

p *Sr.* *Ped.*

THIS IS THE DAY.

even so in Christ shall all be made a-live, even so in Christ shall all be

even so in Christ shall all be made a-live, even so in Christ shall all be

even so in Christ shall all be made a-live, even so in Christ shall all be

even so in Christ shall all be

mf Ch. *f Gt.*

senza Ped. *Ped.*

made a-live. Thanks be to God,

made a-live. Thanks be to God,

made a-live. Thanks be to God,

made a-live. Thanks be to God,

ff *reduce Organ. mf*

Tempo lmo. *BASSES.*

thanks be to God . . who giv-eth us the vic-to-ry, thanks be to

Tempo lmo.

THIS IS THE DAY.

thanks be to

thanks be to God, .. who giv-eth us the vic-to-ry, thanks be to

thanks be to God, .. who giv-eth us the vic-to-ry, .. thanks be to ..

God, to God, who giv-eth us the vic-to-ry, .. thanks be to ..

God, .. who giv-eth us the vic-to-ry through our .. Lord Je - sus

God, .. who giv-eth us the vic-to-ry through our Lord Je - sus

God, .. who giv-eth us the vic-to-ry through our Lord Je - sus

God, .. who giv-eth us the vic-to-ry through our Lord Je - sus

cres. *poco* *a* *poco.*

Christ, thanks be to God, thanks be to God,

cres. *poco* *a* *poco.*

Christ, thanks be to God, thanks be to God,

cres. *poco* *a* *poco.*

Christ, thanks be to God, thanks be to God,

cres. *poco* *a* *poco.*

Christ, thanks be to God, thanks be to God,

THIS IS THE DAY.

thanks, thanks, thanks be to God, thanks be to God, to God, thanks be to God, thanks to God,

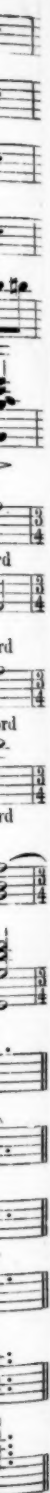
rall.

Largamente.

thanks be to God, .. who giv-eth us the vic-to-ry through our Lord

Largamente. $\text{♩} = 108$

Je-sus Christ. A-men.





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